Dance

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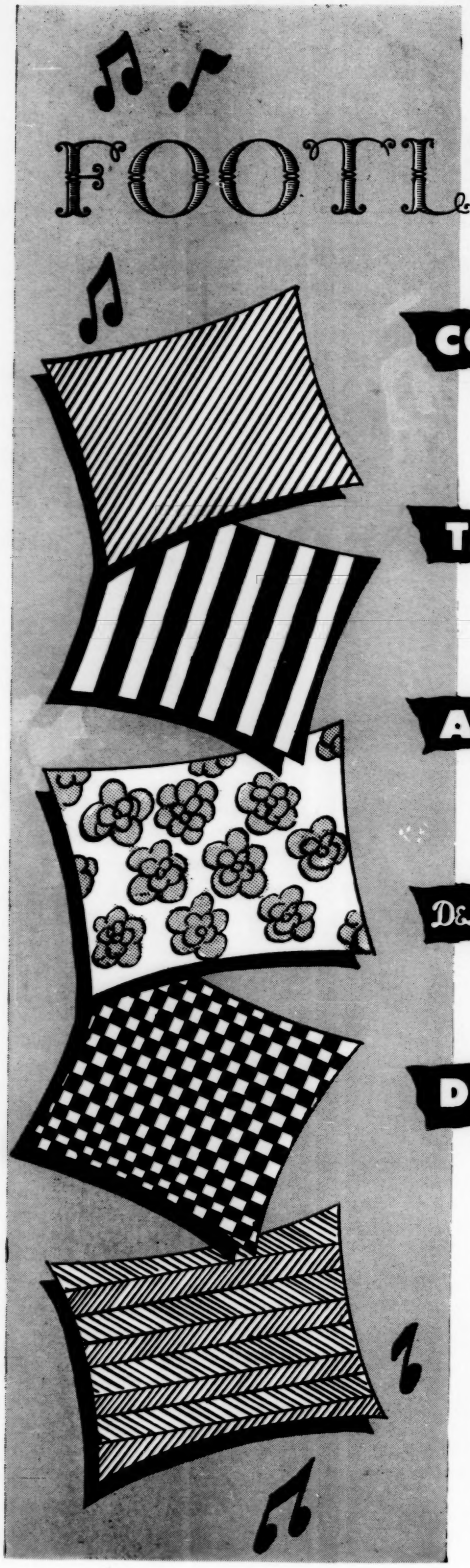

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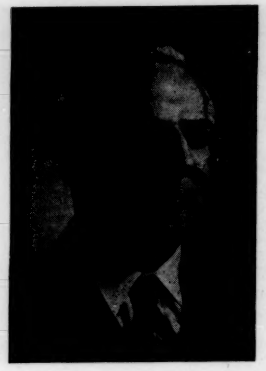


Toward a National Theatre and BALLET

LAST MONTH my editorial concerned security — in its broad, more universal aspect — the security of a world intelligently planned for peace — to give our children a sane world in which to live.

In a sense **security is the real purpose of that, as well as anything I write in this column;** it is the one thought uppermost in my mind as I survey the world about me in general and our much tried profession in particular. It is time we realized that we have not yet learned to utilize democratic government to our greatest advantage. The time when almost every enterprising individual could carve a fortune out of virgin industrial or professional soil belongs to history. The 60 to 80 hour work week has disappeared. If we intend a better society for our children and grandchildren, in fact if we want to eliminate the fear of poverty and even extermination, we must work first for universal peace; second, eliminate fear from impoverishment in sickness and old age; third, establish government sponsored centers of culture and entertainment; all these to fill the gap of idle time of labor created by the short work week.

I would like to call your attention to an important measure, those of you who have not yet learned of **the introduction of a bill into the House and Senate by Mr. J. Javitz (R.—N.Y.) to establish a national theatre in America for theatre, opera and ballet** — and to those of you who did not see section 2 of the February issue with its as-we-go-to-press item called "All Eyes on Washington".

NOW with this bill before the Congress would be the TIME to **LET YOUR VOICE BE HEARD IN ITS FAVOUR.** It is the loophole, the slim chance, the road to security — if you ACT. Committees of professional people sitting in conclave in offices here and there, and sub-committees discussing HOW and WHAT to do about legislation to secure the future of the dancer and the teacher are admirable but **unless you put your weight into the tug-of-war, these committees become meaningless.** Legislation is **not** enacted by **committees** — it **is** enacted by the **will of an appreciable body of people** — who are politically, artistically, morally alive to the implications of legislative moves in the Congress of the United States.

So that there will be no illusions about what H. J. Res. 104 offers, if enacted, let me say immediately that the bill proposes **only** to set up an **administrative body to discuss such a national theatre,** and **not** its actual establishment. Yes, we have some distance to go before we can match the impoverished countries of the world, few of which are without nationally subsidized theatres and ballets of their own. Let me cite England with its recent appropriation of **four millions** for the establishment of such a **nationally subsidized theatre,** with its subsidy of the Sadler's Wells ballet, and again France, with the Paris Opera Ballet, and again, Italy, Spain, Portugal, Sweden, the U.S.S.R., Mexico, even Cuba, which has recently subsidized the Ballet Alicia Alonso as a national project.

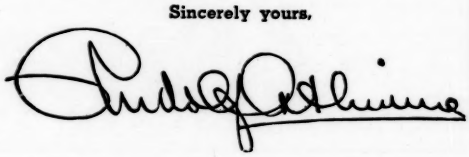
Can **any** of these countries match America for wealth? If we have not such an established national theatre or ballet or academy of the arts, we can thank our apathetic selves for it.

Actually, I think that **if President Truman were to add an immeasureably important post to his cabinet,** to wit, **a Secretary of Cultural Arts** — and if we pounded through **legislation on the establishment of a Department of Cultural Arts,** we might have a far more sensible medium and a more workable one in furthering security in our own profession, as well as in the other arts in America.

A well balanced, democratically elected Department of Cultural Arts could be effective in combining all the best features of the Royal Academy of Dancing (an institution sadly wanted within our own borders) and a governing body to bring the progressive elements in our native dance into their own.

Yours for unity in our profession as well as a **UNITED** States of America,

Sincerely yours,



Dance MAGAZINE

VOLUME XXIII NUMBER 3

MARCH, 1949

The LARGEST, most WIDELY READ Dance Publication in the WORLD

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THIS MONTH'S COVER: Leading classic dancer of the Ballet Russe de Monte Carlo LEON DANIELIAN in the role of El Bonito in the Antonia Cobos ballet Madronos. He will be seen at the City Center in this as well as in the principal role in the revival of Fokine's CARNAVAL during the one month season beginning February 21st. The photograph by GENE MOORE.

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LETTERS to the Editor

Editors' Note: It is with great pleasure that we open the Editors' letter column to this letter from our faithful and popular correspondent, Miss Eileen O'Connor, as a means of easier contact between her and the hundreds of readers who have written her in reply to her article in section II of the November, 1948 issue, entitled "APPEAL TO DANCE EDUCATORS".

Miss O'Connor writes:

Dear Readers:

I have received an overwhelming response from you, more than I can possibly answer, more than I ever expected, and surely, more than the State Boards of Education realize, showing that there is a genuine need for dance in the public school curriculum.

It is gratifying to know that through the cooperation of Dance Magazine, I have been able to reach so many of you and it makes me feel humble when I realize that I have been but the mouthpiece for the hundreds of progressive dance educators throughout our country. There is nothing new in my desire to see dance adopted by the public schools; but there **IS** something very new and inspiring in the interest of teachers and students in the smallest hamlets and towns, areas that even a few short years ago were devoid of any apparent artistic purpose or direction.

One thing is outstanding about the letters I've received — **every one of them came from a small town, a very SMALL TOWN.** There were letters from persons already teaching dancing, commercially, who are willing to teach in schools; there were letters from parents who could not afford to move to a city that would give their children opportunity to study dancing; I had a letter from a Jesuit Brother who feels the spiritual uplift of dance would benefit many children; another came from a teacher in Idaho who braves winter blizzards in that State traveling from school to school to teach all children who love dancing. **Above all, these letters prove the hunger for dance in SMALL TOWNS and RURAL AREAS.**

I have discovered that "precedence" means a great deal to our politicians and educators. **If we can get one State to accept dance in the general public-school curriculum, the others will follow.** In accordance with this belief, I am working now on a text to present to the State Board of Education in Albany, N. Y. I must do this work between managing a studio and earning a living by daily teaching, but I am confident that with the cooperation of the unselfish individuals in the dance profession, who far outnumber **the reactionaries who are interested only in the perpetuation of a chaotic, self-contained, restricted teaching field,** that such a program will succeed.

If any of you wish to contribute ideas to my text, your efforts will be gratefully appreciated and I will try to incorporate them therein and accredit you fairly.

I would like to thank DANCE Magazine and particularly its tireless executive editor, Miss Helen Dzhermolinska, who has herself done so much to reach the outposts of dance in these United States with a message of cooperation and artistic purpose.

Sincerely,
Eileen O'Connor
New York City

★

Our Readers Say . . .

Dear Sir:

May I offer my compliments on the tone of the recent editorials? Some of us dancers are inclined to take too haughty an attitude toward the whole world outside dance, as though the world were well lost for dance. Not true, sadly enough. I am glad to find in Dance Magazine a wholesome attitude of outward probing and search. **The entire magazine reflects an intelligent and more sophisticated approach to dance than I can ever remember having seen in many years.**

Thank you, also, for not forgetting the too-often neglected ballroom dance — your ballroom writers are really on the beam.

R. Hostetler,
Flushing, N. Y.

★

. . . In ending this letter, may I add my word of praise that you continue to present such an over-all approach to dance as you did in your October, 1948 issue which I enjoyed very much . . .

Miss Elsie C. I. Morris
Folk Dance Federation
of Washington,
Tacoma, Washington

★

. . . Just a word of congratulation on the September, 1948 issue of Dance, which I am reading over again. I especially enjoyed the data on the Paris Opera, at present a subject of intensive research with me. The engravings, too, were little gems.

It seems to me that the magazine is striking an accelerated pace of improvement and I think that the profession in toto is proud to be represented within its

(*Please turn to page* 42)

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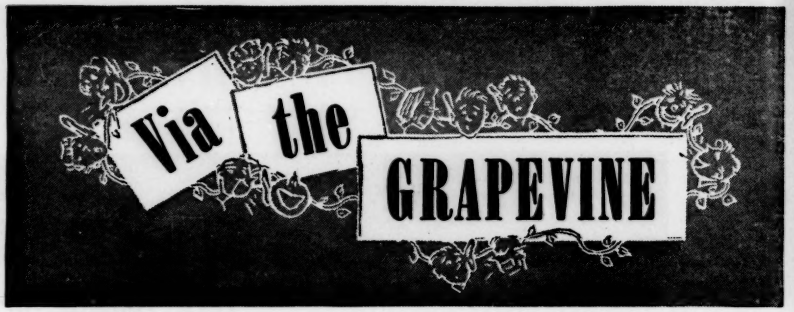


IF, AND WHEN **H. J. Res. 104,** otherwise known as a bill sponsored by Mr. J. Javitz (R.-N.Y.) to **promote a national theatre, opera and ballet,** should become a fact — and at this moment all it seeks to promote is a **general discussion among artistic and theatrical organizations and unions** — the United States will rank equally with Monaco, Cuba, Estonia, and other powerful states which feel they can afford to **subsidize** ballet. Behind Mr. Javitz's proposed forum is a line of pressure from such organizations as **A.N.T.A., Actors Equity, A.G.M.A.,** etc. At this point, dancers who are interested in the ultimate subsidy of such a national ballet might do well to **do two definite things,** to wit: a letter of appreciation to Mr. Javitz with personal recommendations and **(2) support of** and **participation in the National Dance Association,** which **can** and **should be the spearhead of a pressure movement from the professional dance field** to consummate such action for the dance field as is necessary to promote a national theatre and ballet. This month's editorial discusses briefly this same situation.

★

The new **Ballet Theatre** shapes up hopefully for its Spring tour, which opens March 21 at Charleston, W. Va. The company will appear in Huntington, Louisville, Cincinnati, Indianapolis, a week at the Opera House in Chicago, Toledo, Youngstown, Philadelphia, Newark, and then the Metropolitan in New York April 17-May 8.

New members of the corps de ballet drawn from auditions held February 1 at the Broadway Theatre are:

Priscilla Allen — **Vernon Lusby**
Charlyne Baker — **Ralph McWilliams**
Jack Beaber — **Genia Melnitchenko**
Kelly Brown — **Wilson Morelli**
Jacqueline Dodge — **Liane Plane**
Ruth Gilbert — **Fernando Schaffenburg**
Richard Goltra — **Dorothy Scott**
Lillian Lanese — **Dolores Starr**

Three ballerinas share top billing: **Nora Kaye, Nana Gollner** and **Maria Tallchief.**

Top billing in the men's roles: **Igor Youskevitch, Hugh Laing** and **John Kriza.**

Other soloists engaged for the season: **Janet Reed, Muriel Bentley, Diana Adams, Nicolas Orloff, Paul Godkin, Norma Vance, Bambi Linn, Ruth Ann Koesun, Eric Braun, Wallace Seibert, Mary Burr and Jocelyn Vollmar.**

Among a complement of many ballets, **La Fille Mal Gardee,** the oldest ballet extant in repertoiry, will be revived for Ballet Theatre by **Dimitri Romanoff.**

Lucia Chase and **Antony Tudor** will appear for special occasions; their chief roles this season are directorial.

Full repertory calendar will appear in the April issue of DANCE Magazine.

★

The continued march in the direction of the documentation of dance in films continues, a wholesome trend, and a welcome one, **whatever** the level of production.

Movement Associates, a group composed of **Albia Kavan, Rex Cooper, Jess Meeker** and **Dwight Godwin** have put their three first films on view this past month; the films are titled **"Ballet Technique, Lesson I"** (see **October, 1948 issue of Dance Magazine** for illustrated story), **"The Highland Fling"** and **"Spanish Technique Lesson I".** These films are designed **for use by teachers** and even for a first view, promise much, with careful editing.

Irwin Weill, director of the **Ballet Academy** of Forest Hills, N. Y. is another producer in this field. His first documentary, entitled **"Elementary Classic Ballet Technique"** is similarly designed as a lesson in complete barre exercises. The performers are pupils of the school, ten to twelve years of age. They are supervised and abetted in the film by **Alexandra Warenik.**

Mr. Weill proposes to make and sell test films of dancers who wish to **analyse their dancing faults.** Dancers are being invited to become members of the Ballet Academy Movie Forum, membership in which entitles them to regular monthly showings of their films at the Academy, among other privileges.

A new dance film company about to go into production with **Dwight Godwin** as photographer is **Regency Productions, Inc.** which will film a series of impressive ethnic dances to cover the following countries (and artists):

Korea — **Taik Won Cho**
Burma, Turkey and Spain — **La Meri** and company.
India — **Wasantha Wana Singh** and Company.
America — **Gladys** and **Reginald Laubin** in Indian dances.
China — **Lin Pei Fen**
Indonesia — **Soe Koro** and Indonesian Group.
Mexico — **Josefina Garcia**
Brazil — **Talley Beatty**
Israel — **Dvora Lapson**
Russia — **Radischev** Russian Folk Dance Group
Hawaii — **Huapala** and Company

An engaging twelfth to round out this dozen **will be Nina Fonaroff's** dance play, **Mr. Puppet,** with Miss Fonaroff and supporting cast.

Perhaps the most ambitious, and certainly

the most effective of the recent dance documentaries is British produced, entitled **"Steps of the Ballet"**, with a running commentary by **Robert Helpmann.** It was previewed last month by Cinema 16 and is **presently available for rental** by the distributor, **Mr. D. D. Livingston.**

"Steps of the Ballet" was produced in England **for a children's market** and if properly distributed here, ought to win a lay public not only among children, but adults, too, in a lesser degree than the important film Red Shoes has done so remarkably. Dance films as **propaganda** are nothing to be sneezed at.

"Steps" of the Ballet" states simply and without flourish the **things a ballet dancer can do with his body,** the jumps, the runs, the slides, the turns, etc., it introduces a set of characters new to the student child: the choreographer, the scenic designer, the composer, the wardrobe mistress, the dancer, etc. In thirty minutes the chaos backstage unfolds and emerges into a smart, fairy tale ballet, the work of choreographer **Andree Howard,** so that the spectator has seen the ballet **emerge from a dissection of its parts** — an altogether stimulating and entertaining process, whatever the artistic merit of the piece itself. **Gerd Larsen, Gordon Hamilton, Alexander Grant** and others display a proficient technic, if little of the exaltation one usually hopes to find in ballet.

★

Ballet Repertory Company, headed by **Arthur Mahoney** and **Thalia Mara** will make its New York debut on **April 3rd** at the **Ziegfeld Theatre,** with a further performance slated for the 10th of April at the same theatre.

Mahoney and Mara founded Ballet Repertory in the summer of 1947 at Jacobs Pillow, then under their joint direction. At that time they created three original ballets, which were presented on the Festival programs.

The New York performances will unveil these three works, **Crosstown, Parnassus** and **La Noche Clara,** as well as a new work, **Nonetto,** and divertissements.

The company consists of **Karin Beattie, Cathryn Damon, Loren Hightower, Jane Kiser, Betsy Ann Kunze, Betty Ann Logue, Estelle Nadell, Dolores Nevins, Ellen Neitlich, Renee Shneour, Barbara Sobell,** and leading dancers **Mahoney** and **Mara.**

★

Ballet Alicia Alonso appeared at the Palacio de Bellas Artes in Mexico City for a two week season, harrassed and afflicted by illness and defections in the company caused by the altitude, a condition not unusual for ballet dancers who are accustomed to dancing at close to sea level.

In this, the first important engagement of the company, the Alonso group has stuck to a rather conservative repertory, **Pas de Quatre,** an ambitious **Giselle,** old favorites such as **Swan Lake, Les Sylphides, Petrouchka, Aurora's Wedding, Afternoon of a Faun.** The company did very well in an abstract new work called **Concerto,** and in Ravel's **La Valse,** while their **Peter and the Wolf was** as delightful as anything seen in Mexico City in a long time. Their outstanding job to date has been **Aurora. Melissa Hayden, Alberto Alonso, Michael Maule** are outstanding, while **Youskevitch** proved a sympathetic partner and was most satisfying in solo work. **Alicia Alonso** herself has won a triumph.

Mexico's own national ballet is by way of coming back to life with the return of **Waldeen** from the United States. Waldeen is working with Carlos Chavez, and dancers **Ana Merida** and **Guillermina Bravo,** sponsored by the Department of Education; they are preparing a gala fall season; occasional 'dress rehearsals' to small invited audiences, but no public performances until the fall.

★

A new English quarterly called **BALLET WORLD** has made its bow; it is devoted to activities in ballet, with emphasis on **Russe.** Its first two issues were pictorial and amusing reading. . . A gala Square Dance was held at the Comedy Club on January 25th in New York to celebrate the publication of **Ed Durlacher's** square dance book to end all square dance books, "Honor Your Partner". . . Only a few weeks left to make plans to attend the **NATIONAL FOLK FESTIVAL,** to be held this year in St. Louis at the Kiel Auditorium.

★

EXITS AND ENTRANCES

Iris Mabry returns from Paris in March after a fairly dull winter, bogged down by flu: she will ready a new group work for the May 1 concert of the Choreographers Workshop. . . **Valerie Bettis** will spend the summer teaching at **Connecticut College,** where it is anticipated that the second of the dance festivals inaugurated there last year, will take place. . . **Nicolas Magallanes** goes to Mexico City to join Ballet Alicia Alonso, to replace Igor Youskevitch who returns March 1st to New York to rejoin Ballet Theatre. . . **Edith Allard** sails Paris-ward on the Elizabeth on March 26th. She recently appeared in concert with **Thomas Armour,** (ex-Ballet Russe, now teaching in Tampa) and his sister **Gail Armour** in Tampa, Fla. . . **Kurt Jons** of San Francisco, whose picture appears elsewhere in this issue, has organized a first rate concert group for appearance in cabaret, and has defied the convention that art will not go in night clubs — his has. . . **Hudson** and **Charet** appeared recently at San Francisco's super-supper club, the House of Harris, to cheers. . . One of the season's more exciting sights was the solo dancing of **Aida Alvarez** at the Metropolitan Opera in occasional performances of Carmen, although the management's choice of music for her solo leaves the observer somewhat baffled. Isn't there any music in the wide field of Spanish or ballet music better suited to Act 4 of Carmen than the rather static dance from Bizet's **Jolie Fille de Perth?** The excitement and the colour were projected by Miss Alvarez, pretty much over the dead body of Bizet, rather than with his assistance, a lot like trying to run a race under water. . . **Martha Graham** is still barnstorming around the country in one night stands, and is slated to end her tour on March 20th at the Schubert Theatre in Chicago. She is tentatively scheduled for a New York season sometime late in April, depending upon the availability of a theatre. . . For the third year a group of dancers from Bennington College are touring with a dance program during their nonresident term. Their repertory will be presented at leading eastern colleges and the itinerary of the two week tour which begins March 2 includes, among others: Cornell, N. Y. U., Skidmore and Smith Colleges. The ten students who comprise the group have composed and directed the program under the supervision of **William Bales** and **Martha Hill.** The group consists of **Patsi Birsh, Helen Chappel, Barbara Corey, Joan DuBrow, Allegra Fuller, Betty Ann Gillett, Gail Grieg, and Bert Prensky.**

★

Dance Magazine offers heartfelt condolences to the many friends of Richard Doubs, who passed away February 16. Dance has rarely had a more sympathetic, more unselfish friend. His historical researches, his many writings are a genuine contribution to the literature of dance.

★

S. Hurok flew to London February 6th to complete final arrangements for the importation of the Sadler's Wells ballet, which comes to the Met October 9, 1949. . . **Uday Shankar** will reappear in America in concert under the management of Hurok in the fall of '49. . . **Simkie** has joined forces with **Ram Gopal,** who tours Scandinavian countries during February and March. Ram Gopal is slated to concertize in America later this year and will open a school in New York . . . The long finger of coincidence appears to have something to do with the fact that the **Greco** company, now appearing in Paris, will be unable to present further

(*Please turn to page* 49)

CONCERT CALENDAR — MARCH, 1949
(New York City)

	Time	Recitalist:	Place:
March 5	8:30	**Jose Limon** and Company	Central H.S. Needle Trades
March 10	8:30	**Reginald** and **Gladys Laubin**	American Museum of Natural History
March 13	3:30	**Joseph Gifford, Mary Anthony** and **Katherine Litz**	92nd Street YM-YWHA
March 19	8:30	**Choreographer's Workshop**	92nd Street YM-YWHA
March 24	8:30	**Radischev Russian Folk Dance** Group and **Polyanka** Ensemble	American Museum of Natural History
March 27	3:30	**Mata** and **Hari** and Company	92nd Street YM-YWHA
March 27	3.30	**Theatre Dance, Inc.**	92nd Street YM-YWHA
March 29	8:30	**Maria Theresa**	Carnegie Recital Hall

★

LECTURES

March 7	5:00	**Hanya Holm**	Carl Fischer Concert Hall
March 7	8:30	**Walter Terry**	92nd Street YM-YWHA

★

PACIFIC COAST DANCE FESTIVAL

March 17		**Angna Enters**	Royce Hall, UCLA.

reviewers' stand

THE YEAR opened frolicsomely with a Needle Trades Concert on January 8 by *Mata* and *Hari* and Company, and a "Y" concert the following day by *Paul Draper*. Both featured their usual proportion of wit, skillful dancing, and outright corn.

Technically, Mata and Hari adhere to relentlessly high standards. Their movement style is sharp, economical of line, and quite often bordering on the virtuoso. What's more, they actually function as a duo and not, as is often the case, as a pair of soloists.

But in matters of choreography they occasionally succumb to the not too beneficial effects of the night club circuit. New dances like "YOU CAN'T GET RIPE ON THE VINE" BLUES, IN THE CIRCUS, and MODERN ART show signs of too hasty composition and a willingness to play for easy laughs, instead of working out the smart little touches of timing and humor that distinguish older works like THE HINDU FAKIR SHOW, "PAS DE DEUX", and parts of CARNEGIE HALL.

IN THE CIRCUS, which includes their little company consisting of *Zoya Leporsky*, *Norman Thomson*, and *Tommy Marlowe*, is fairly typical of the entire program. It contains delightful moments like the silly circus parade in which the dancers keep reappearing in different costumes; the quaint little Mata and Hari Siamese twin duet; and their tight rope walking scene with its wistful conclusion. And it contains moments of sheer padding like the acrobat adagio for Leporsky, Marlowe, and Thomson; and Zoya Leporsky's trained horse (or zebra) solo that resembled a packaged "toe dancing" routine.

★

Paul Draper's concert followed his established pattern of tap idiom applied to classic and semi-popular music, character dances, and improvisations — with one exception. There were no programs! Seems that Mr. Draper got his dates mixed.

And so *he did his own announcing*, profusely embellished with all manner of chatter — about the dances he was going to do — about night club audiences — about anything that hopped through his bright and witty mind. And if he weren't such a consistently fine dancer, we'll wager that Paul Draper, Master of Ceremonies, would have stolen the show from Paul Draper, Dancer.

Mr. Draper's unique and highly perfected art needs little elucidation. We particularly enjoyed the spaciousness of the *Gigue* from J. S. Bach's B Flat Major Partita and *The Blue Danube Waltz;* and at the other end of the dynamic scale, the concentration and rhythmic complexity of the *Paradies Toccata* and an *Unaccompanied Dance.*

To his character wing Mr. Draper has added a side-splitting portrayal of a *nefarious politician making a campaign speech.* He is innately so refined that even the occasional broad comic gestures of this unaccompanied tap-harangue seemed completely fresh, good humored, and withal properly trenchant.

★

Like Mata and Hari and Paul Draper, *Katya Delakova* and *Fred Berk* are somewhat unique among concert dancers in that they enjoy a large "popular" following. And the reason is one for other dancers to ponder (if they have not already done so — over and over). Their material is simple, unsubtle, of a predominantly narrative turn, and often "folkish" in origin. Even in its most serious moments, it brushes only gently over the emotions. Delakova and Berk are the kind of pleasantly creative people who help to train audiences for the pioneering and soul-stirring experimentation of the geniuses of the art. And as such their value is undeniable.

Judging from the choreography credits in their program of January 15 at the "Y", Miss *Delakova* is the *extrovert* of the pair, and Mr. *Berk* the *introvert.* Her solos, HEVENU SHALOM ALEICHEM (Greetings), and YAFIM HALEYLOT (How Beautiful are the nights), were characterized by a genuine, basic energy and a lyricism of sorts. Miss Delakova's dance activity is centered in the legs. She virtually ignores the expressive possibilities of torso and arms. They are maintained fairly rigid, with the arms usually in a semi-bent position, the wrists tight, and the hands decorative, rather than part of a design. Needless to say, this limits her movement range considerably.

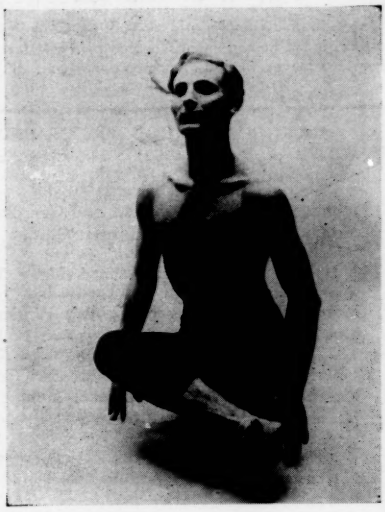
When she sets herself a dramatic problem as in THE GOLEM (The Unfinished) she approaches it, not from the inside, as is required for this great medieval legend of the struggle between faith and the forces of evil, but from the surface. The result is an agitated duet with only a superficial relationship to its title.

Perhaps the happiest example of Miss Delakova's choreography was the genre pantomime, WHERE IS JUSTICE? It was a delicious little Sholom Aleichem-type story of the poor philosophizer and his quest for a "pound or two of justice."

Mr. Berk's choreographic approach is at times quite sensitive but virtually devoid of pure dance. His IN PASSING BY, with music by Prokofieff, told of the chance meeting and innocent flirtation between a sheltered young girl and a student. Its charm lay principally in an old world European flavor and in the use of folk material, especially in the closing duet between the young man and a fellow student.

That a strong emotional appeal does not necessarily lie in spectacular movement was interestingly illustrated in AS WE SAW IT,

(*Please turn to page* 43)



NORMAND MAXON, one of the performers on the Auditions Winner Concert, appeared at the 92nd Street YM-YMHA in February.

The Indian jumping through a hoop is the dancer Reginald Laubin, who appears with Gladys Laubin in recital on March 10th at the American Museum of Natural History.

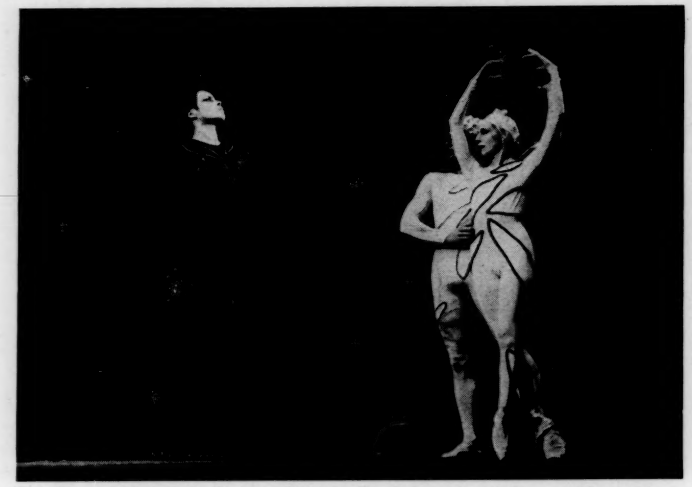
WALTER E. OWEN

NATHALIE KRASSOVSKA

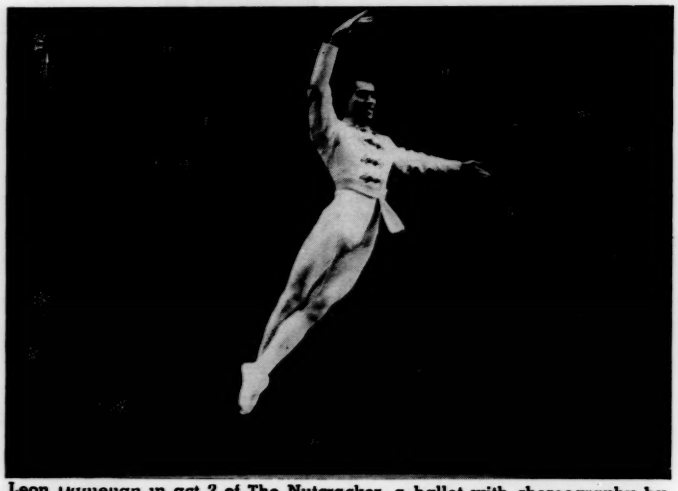
The beautifully and eminently classic Krassovska appears as the engaging La Nina del Oro in the Antonia Cobos ballet "MADRONOS", currently in the repertory of Ballet Russe de Monte Carlo.

BALLET RUSSE de MONTE CARLO

Alexandra Danilova and Alicia Markova, one hundred years after Taglioni and Cerrito, appear as their counterparts in the Anton Dolin revival of PAS DE QUATRE.



The figure in black is Bernice Rehner; the figures in white are Alicia Markova and Roman Jasinsky in the Massine ballet ROUGE ET NOIR, with score by Shostakovich.



Leon Danielian in act 2 of The Nutcracker, a ballet with choreography by Alexandra Fedorova, music by Tschaikowsky and decors by Eugene Dunkel.

an album

Practice Does NOT Make Perfect or Some Points on Pirouettes

an emergency exists. The fire department is called immediately to rope off the area. When the dancer's bones (which are his steel supports) are dangerously off balance, an emergency call is sent through the nervous system to the muscles. The muscles react frantically in the manner of a driver who lost control of his careening car. The result is usually over correction which often knocks the body further out of control.

The main function of muscles is to move the bones, while *the off-balance dancer wastes most of his muscle action on keeping himself erect.* When the body is in balance the muscles are free to move gracefully because they work with a minimum of effort.

We have found then, that if one is in excellent balance in the preparation, the pirouette itself will be remarkably free and graceful. Tommy Rall, recently of Ballet Theater, long ago noticed that the way to get the greatest possible number of pirouettes was to relax.

Starting with a relaxed, balanced preparation, the next step is to keep the body relaxed during the turn itself. A common reason for not doing this is found in the incorrect use of the arms. If the swinging arm tightens it can easily disturb the box-like security of the torso. If the arm remains easy, the shoulders will remain directly over both hips as they should even as the torso moves over the supporting leg. It is also true that the relaxed arm can whip the torso around much faster than an arm which is restrained by rigid muscles.

The push-off into the turn is often spoiled by permitting the heels to shift before they actually send the body upward into the releve. Only when the heels, balls of the feet, and the toes are all against the floor during the preparation can we get our most balanced impetus. The reason so many dancers allow the heels to shift is that the legs are turning inward. The equal turn-out of the legs which was necessary for the preparation is doubly important for the rest of the pirouette. Since almost all dancers turn out less during the actual turn it is necessary to consciously practice turning out while spinning.

No matter how fine the preparation and the spin might be, the step is a failure artistically if the finish is not precise. One way of accomplishing this is to practice the preparation and the spin as if they were both just a preparation for the finish. Here too the problem is simplified if the legs are turned out equally. To counteract the tendency to lose the turnout, feel that you are improving it continuously during the entire step. This must be done with the legs as easy as possible so that hours of practice do not cripple you. *Many dancers have eliminated themselves from the stage due to the habit of straining for perfection.* Arthritis of the knees and hip are common aftermaths of unreasonable strain.

To avoid injury and to improve the quality of your dancing, turn out in each part of your leg. The foot must not be turned out in such a way that the arch is forced down (*this is an almost universal fault*). Heels must be forward to turn the calves out at the knee. If the calf-bones are not in the proper relation to the thigh bone the muscles which pass over the knee-joint cannot be in their proper working position.

To cure such knee trouble *some dancers submit to unnecessary operations.* Others, more fortunate, learn to use their legs more efficiently so that their pain disappears even as they do more and better pirouettes.

Some dancers appear to have a good turnout, but it is accomplished with the torso in a sway-back position. With the buttocks protruding, the thigh muscles are turning out against the pull of the spine instead of doing so with the help of the spine.

Once again we see that the free and correct action of the legs is dependent on correct posture throughout the body. There will be fewer crippled dancers and many, many more successful careers when this fact becomes recognized more widely.

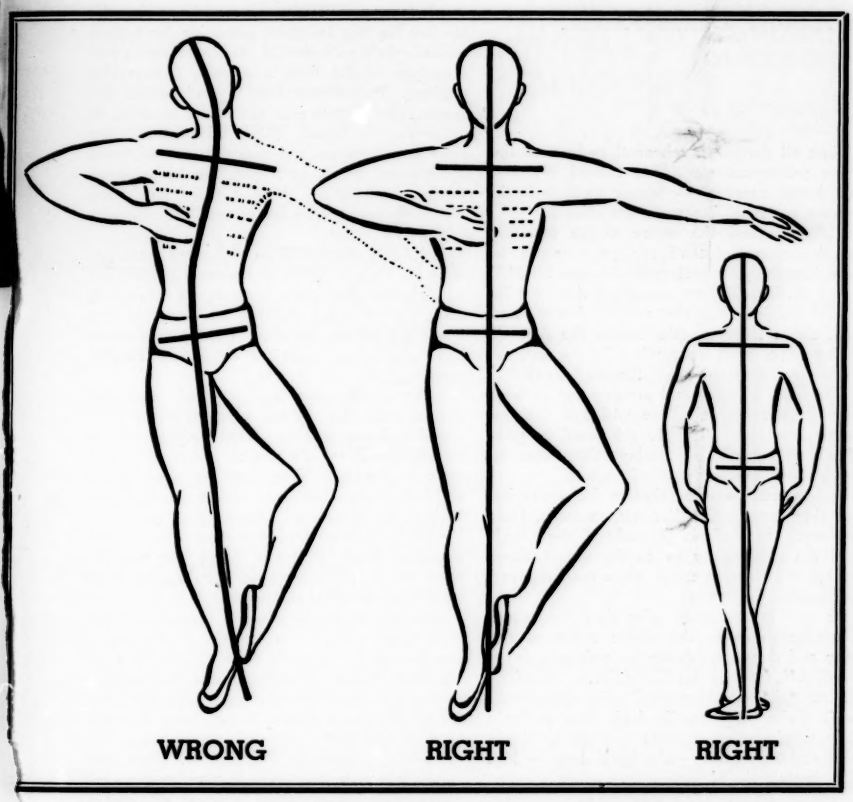
Skill in pirouettes should not depend on "tricks" which enable the dancer to remain erect despite postural awkwardness. This step should display the height of coordination, grace and precision. It can serve as a model of precision for all the other steps of a dancer's vocabulary.

The aim of this article is to demonstrate that practicing pirouettes with poor posture often does more harm than good. Reexamine your postural habits if;

1. Your pirouettes are not as fine as they should be.
2. If you get dizzy from turning.
3. If you become excessively tired or suffer pain in feet, knees, hips, or back.

Remember that every time a pirouette fails, some postural error blocked your effort. PRACTICE DOES NOT MAKE PERFECT.

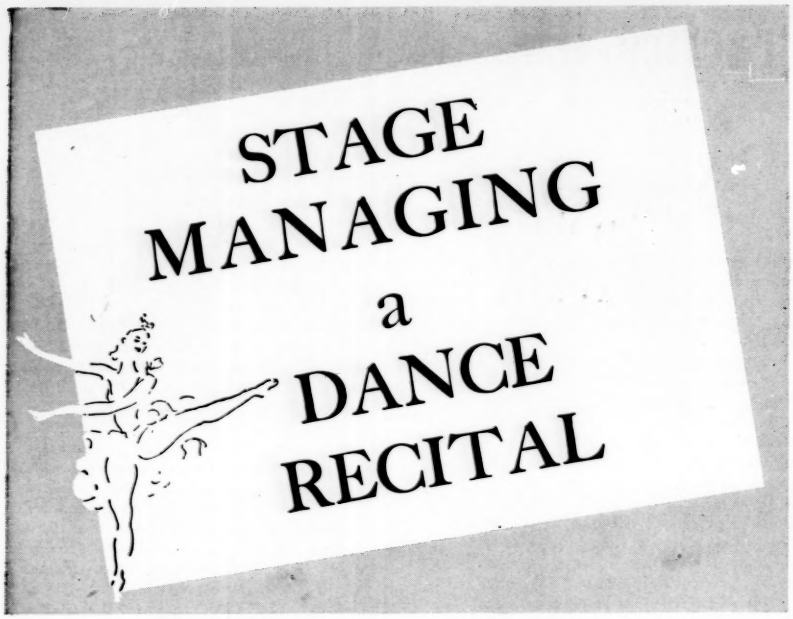
drawings by Nik Krevitsky



Common postural error found in the execution of the releve in the pirouette, essentially the same fault as that illustrated in Diagram A, i.e. the shoulder and head are tense and out of alignment with the torso.

★

Illustration of a balanced 5th position pirouette at its conclusion. Note perfect alignment of head and torso.



A Guide to the Perplexed Teacher-Recitalist Who is About to Launch an Annual Dance Recital

by GLADYS HIGHT

A DANCING SCHOOL'S yearly recital should and can be an ENLIGHTENING EXPERIENCE to the pupils participating. It must be BENEFICIAL to advanced students as well as stimulating to the beginner. When I say beneficial I mean that it must be an experience which is a consummation of months of hard study and a proving ground where the participant can guess or know how she or he is suited to the theatre as a professional dancer. So often the pupil who has had illusions about herself as a dancer finds herself checked or improved by actual stage experience.

A recital should be a HAPPY OCCASION both for pupils and parents. How many times it proves to be the opposite I cannot venture to say, but those of you who read this will know very well what I am talking about.

I admit that staging a recital is a difficult undertaking, but years of experience with amateur and professional production have proven to me that *it is NOT Black Magic, but common sense, ruled by mathematics.*

FIRST: Make up your mind what ballet — or theme — you want, and don't change your mind half way through rehearsals because somebody thinks something else will be cuter. Take, if you like, a tap-revue with a story theme — a fairy tale for babies — and/or divertissements of GREAT VARIETY. I think it is sensible to run the program in two parts, so that a divertissement series can be given in one half — to display the various talents in your school — and devote the other half to some fanciful piece of theatre fabrication.

Time all dances in rehearsal to be sure the entire performance will not exceed two and half hours running — longer recitals begin to wear out both dancers and audience.

NEVER spend the entire season teaching the dances you intend for your recital in class, because your performers become STALE if you do. Teach them variations that will be helpful in learning the recital dances and then, about three months before the date of performance, start rehearsing in earnest.

SECOND: Engage your theatre or recital hall well in advance and arrange for at least three stage rehearsals. You will find that no matter how long you have rehearsed in your school, the pupils must adapt themselves to problems of another depth in space.

Professional dancers rehearse for weeks before they become familiar with a stage. How can amateurs perform properly if they don't have the opportunity to do the same? Keep the stage always in mind when teaching and rehearsing.

Be sure in arranging solos that the dancer is taught to cover the entire space of the stage and does not "dance on a dime".

NEVER USE A CYCLORAMA. Children cannot make entrances and exits through it. Don't make your pupils look like pathetic little tangle-footed insects; use the good old tried and true exits — the back drop — legs side curtains).

THIRD: *ENLIGHTENING EXPERIENCE is provided by acquaintance with STAGE ETIQUETTE.* Professional dancers never converse, push, shove or interfere with each other while on stage. They do not stand in the wings to be seen (or heard) by the audience. In fact, professional dancers remain in their dressing rooms until "flashed" to come on stage. Your pupils MUST be taught this kind of stage etiquette if you are not all to end with a splitting headache and an ambition never again to be in a dance recital.

Children LIKE discipline and enjoy learning to be like the great dancers and actresses of stage and screen. You must teach them that great dancers do not have their mothers and fathers in their dressing rooms throughout a performance. The place for Mother, Father and Uncle Joe is positively in the audience. After all, if Mother and Father want to see their pride and joy after her many months of classes, where is a better place than seated in an audience?

I make it an inflexible rule NEVER to admit any parents backstage on night of recital on any pretext or excuse whatever, no matter how young the child. If the parent cannot display enough faith or confidence in the teacher for this necessary condition for a good recital, then you should eliminate the pupil from the recital with a sincere, if regretful apology. The sooner this is understood, the better. And if they ever get in, by accident or conniving — friend, YOU ARE LOST! Believe me. Dressers and make-up artists (your professional pupils or friends should be specifically engaged for these specific jobs) can deal with your pupils better than their parents can.

FOURTH: *BENEFIT to Advanced Students.* At least once a month, for several months before recital, give class lectures on stagecraft, make-up and stage lighting and let your students participate in them during rehearsals. This gives them practical experience in theatre.

Every pupil who has attained teen age should learn how to put on a smooth professional make-up without assistance, and how to tie ribbons of toe shoes with the bows tucked away in the back. They must learn to "warm up" before a performance with a simple barre. Now is the time, yes — at a school recital — for the pupils to find out what Call Board, Dressing Room, Plot and Resin Box are for. Each name and number of the dressing room should be on the Call Board.

One of my pupils whom I recently placed in a ballet company wrote me, "I felt that I was just at our recitals when I went into the big opera house. Everything was the same as in our recitals." She also expressed gratitude for having been taught to reinforce her ribbons on the toes shoes with cotton taps.

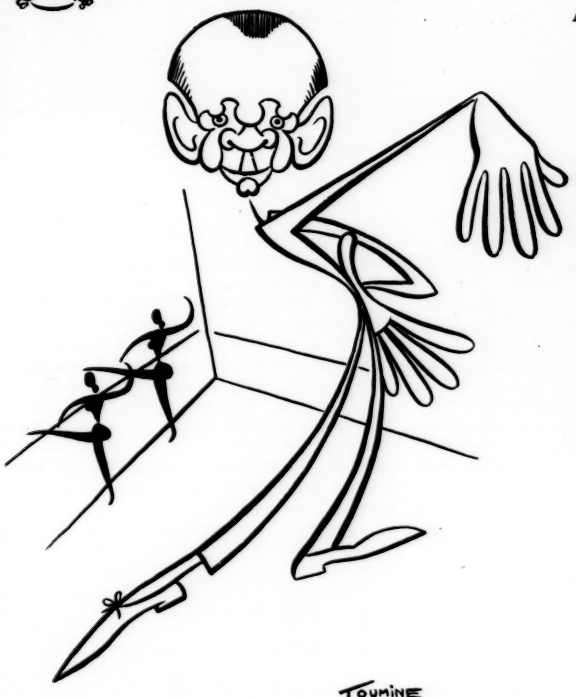
FIFTH: *A HAPPY OCCASION.* Work well done is an artistic gratification and as all participants have gained a sense of theatre, a communion with dance and bit of practical experience, it cannot help but be a happy occasion.

a gallery of CHARACATURES

by Sviatoslav TOUMINE

AGNES de MILLE

The three more-or-less immersed notables on this page are AGNES de MILLE as the cowhand's girl in her own ballet "Rodeo"; IGOR SCHWEZOFF teaching a class; and ANATOLE OBOUKHOFF doing likewise.



ANATOLE OBOUKHOFF

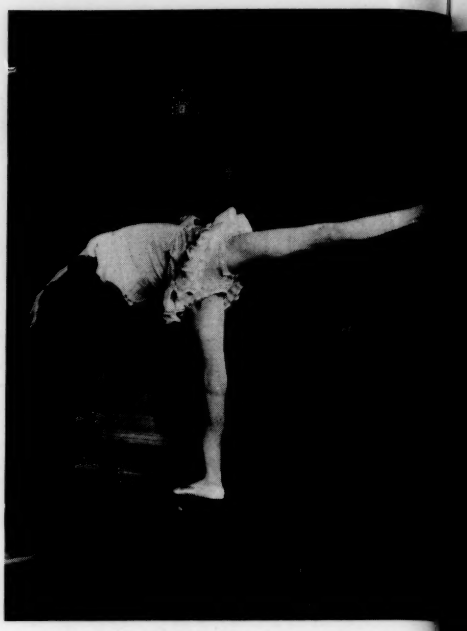
IGOR SCHWEZOFF

FLEXING FOR BALLET

a series of articles by EILEEN O'CONNOR

Introducing a new department to DANCE MAGAZINE, one which will be devoted to the subject of limbering, stretching and control of muscular development for STUDENTS of BALLET.

EXERCISE TO STRETCH THE THIGH



Exercise VII — Illustration A (see text)

THERE is so much to be done in actual exercise for the thighs that I will not waste a line on preamble this month. We'll go to the bar and begin stretching immediately — the results will speak for themselves. Your legs will take on a long line, extensions will be easier, and all your dancing will be more free.

EXERCISE VII —

COMPLETE LEG STRETCH ON BAR:

Face bar, left leg turned out on the floor, right back is straight, face ahead, knees straight, right toe pointed:

Raise right arm overhead and bend to left side-bend as low as possible (*Illus. A*). Straighten up, change hands on bar. With left arm overhead, bend to right side-bend (*Illus. B*).

Repeat above 4 times.

Holding same basic position, with both hands holding bar, bend back as far as possible; hips should swing forward as you do this, to keep body close to bar, and to maintain balance. Straighten back (*Illus. C*).

Repeat above 4 times.

In same leg position: Relevé 2 counts; plie, 2 counts: Repeat 4 times. Now we change to an arabesque position by turning the body to the left, letting the right leg on the bar turn over so that it is behind you, resting on the bar; hold bar with right hand, left arm extended to side; left foot should be turned-out on floor. (*Illus. D shows a high extension of this position.*) Now, bend forward until head touches left knee, straighten and bend back, with left arm overhead.

Repeat bends front-and-back 4 times.

Next, turn body to right, completely around, so that the shoulders and hips face the right side; twist the left foot forward to a completely *turned-in* position on the floor (this gives the muscles on the outside of the right thigh a long pull); hold bar with left hand, right arm overhead; right leg forward on bar. In this position, bend forward until head touches right knee, straighten and bend back, with arm overhead, as far as possible. Repeat bends 4 times. Next, turn the body to face the bar, as in original position, right leg on bar to the side, hold bar with both hands. Kick the right leg off the bar in a small battement, 8 times, dropping it to the bar between each kick; hold the 8th count in the air and lower it slowly to the floor, 5th position.

REPEAT ENTIRE SEQUENCE ON OPPOSITE SIDE.

The above exercise should be done on both sides daily for best results. It is a complete stretch for all thigh muscles and also gets a lot of waist-stretching accomplished at the same time. RELAX on all these stretches for good results.

EXERCISE VIII

BALANCED LEG STRETCH ON BAR.

Stand in front of bar, allowing a space the length of your leg or more between you and the bar. Standing on the left leg, raise the right leg in front of you, and place the foot on the bar; grip the bar with the arch of the foot (do not place heel or ankle on bar). Be sure hips and shoulders are directly front; both arms overhead, shoulders down; face straight forward. Bend forward to catch bar with both hands, keeping right knee straight; head should touch right knee. Straighten, and with both arms overhead, bend back slowly as far as possible, balancing by pressing weight forward against foot on bar. Repeat bends 3 times. (*Illus. A*).

Count slowly following:

In original position, Releve, 2 counts, Plie, 1 count. Repeat 3 times. Change position to Second Position on the bar by turning the body to the left, turning left foot out as far as possible, with right leg extended to side on bar; both arms overhead. Bend to the right side, place right hand on bar in front of right foot, left arm stretching over body should reach for bar just in back of foot. (*Illus. B*).

Straighten and bend to left side as far as you can, maintaining a definite side-bend. Repeat bends 3 times. Change to Arabesque position by turning body left, letting foot on bar turn over to the instep, so that the right leg is directly behind you in a straight Arabesque, both arms out to sides. (*Illus. C*).

Stretch both arms in front of you, bend forward, and place hands on floor near left foot. Kick right foot off bar 8 times, trying to kick up to ceiling, replacing foot on bar each time. Touch head to left knee, raise head, then arms slowly, straighten back and raise arms overhead: Releve, 2 counts, Plie, 1 count. Repeat Releves and Plies 3 times, holding the final Releve as you open the arms wide to each side, then lower right leg to 5th Position on the floor.

REPEAT ENTIRE SEQUENCE ON OPPOSITE SIDE.

This exercise may be done to a slow Waltz tempo when it is performed proficiently. Beginners should not attempt it with musical accompaniment, lest they forget the important details of instruction.

EXERCISE IX —

SELF STRETCHING THIGH EXERCISE

Stand sidewise to bar, holding with left hand; feet in 5th Position, right foot in front; raise right leg to Passé Position, placing right palm under instep; keep back straight, left leg straight and turned-out. Now, pull the right leg forward as high as possible with hand, so that the right knee straightens completely; then, bend the knee, pulling the foot in with the hand. Repeat this OPEN-CLOSE movement 7 times. On the 7th OPEN, hold the extension, releasing the hand, and place the right arm under the right knee, bending the knee so that it comes up close to the shoulder. Now, OPEN straight, CLOSE bending the knee, Repeat 7 times. On the 7th OPEN hold the extension, with right arm out to side, and lower the leg to 5th Pos.

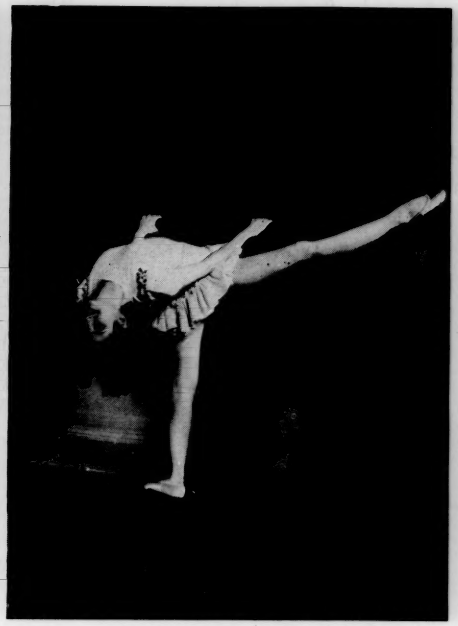
REPEAT ENTIRE SEQUENCE WITH LEG EXTENDED TO THE SIDE.

REPEAT ENTIRE EXERCISE TO OPPOSITE SIDE.

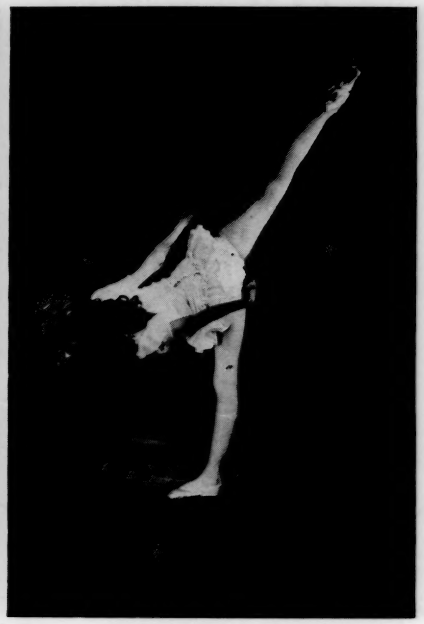
This exercise has the advantage of your being able to stretch the legs at home where there is often no bar for sliding the legs, or space to swing the legs freely. Also, because you stretch yourself, it is almost impossible to do so incorrectly if you follow the instructions exactly.

all photographs by WALTER E. OWEN

Exercise VII — Illustration B



Exercise VII — Illustration C



Exercise VII — Illustration D

EXERCISE X —
LAZYMAN'S STRETCH FOR THIGHS:

This is a deceptive title, I'll admit, and you'll agree after you try it. But once you've stretched those muscle-bound thighs, this will seem like child's play. Kneel on the floor, both legs together, back straight, arms down at sides, head erect. Now, keeping your back rigid from head to knees, lean back until hands touch floor; you can reach the arms back toward the floor if you feel a sensation of falling, but be sure you don't let your back collapse. Next, lower your body by bending the elbows until you are resting on entire forearms; gradually, straighten the arms down at your sides until the shoulders rest flat on the floor, and your lower legs are doubled under you.

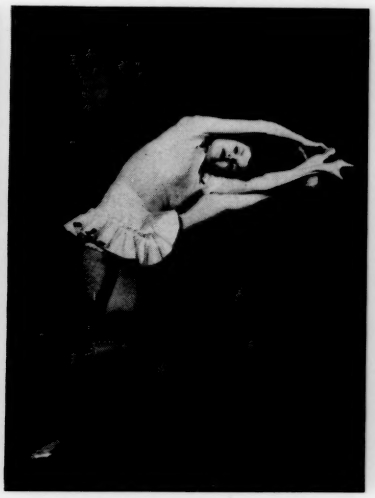
This will pull the thigh muscles as much as any exercise you can ever do, and it will relieve the tightness over the knees. Pull entire body up to original position, reversing the above process. If this seems impossible at the first try, reach your arms forward and have someone pull you straight up; DO NOT bend the back or lean over to rise. Do entire exercise SLOWLY. REPEAT ABOVE EXERCISE FOR AT LEAST TEN MINUTES DAILY.

EXERCISE XI —
KICKS FOR THIGH STRETCHING:

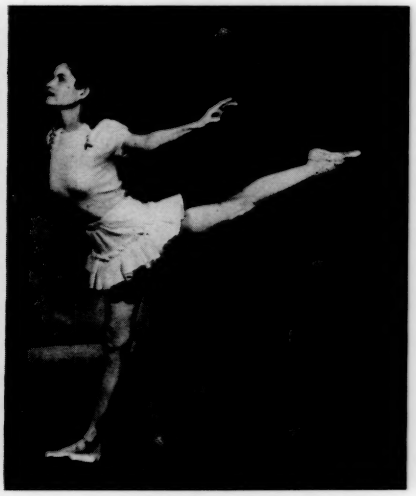
There are innumerable varieties of Kicks; the regular Grands Battements from 5th Position you should already be familiar with, if you have studied Ballet. But the following types of kicks serve our purpose better, because the Classic Battements tend to develop the thigh muscles in contraction, whereas

(*Please turn to page* 36)

Exercise VIII — Illustration A



Exercise VIII — Illustration B



Exercise VIII — Illustration C

The 92nd Street Y Celebrates Its 75th BIRTHDAY

Doris Humphrey (far right) director of the YM-YWHA's Dance Department, teaches a class in advanced choreography.

MARCH 22nd marks the 75th anniversary of the YM & YWHA, America's oldest and largest Jewish Community Center. For three quarters of a century, this organization has served the cultural, educational and recreational interests of the vast community in which it presently stands at the corner of Lexington Avenue and 92nd Street in New York City.

From a one-room literary society it has expanded into a vast organization which today has over 12,000 members. In 1948 over 3200 adults and children attended some 113 classes devoted to almost every phase of the arts and education. "Y" musical and dance events draw audiences from all sections of the city, and particularly in the field of the dance.

The Dance Center at the Y was inaugurated 12 years ago by a committee under the chairmanship of John Martin, dance critic on the New York Times. The first event consisted of lectures and demonstrations by a group of modern American dancers, who included such artists as Martha Graham, Tamiris, Charles Weidman and Doris Humphrey, who is currently the head of the Y's dance department.

★

The 92nd Street Y is a landmark by any reckoning in the American dance world. If you are a dancer, or hope to be one, it represents a concert theatre without peer for recital; it also represents a professional acknowledgment of your status as a dancer, since its Dance Teachers Advisory Committee, which is the decisive factor in the booking of dancers for the Kaufmann auditorium, nods to nobody but the genuine talent, without prejudice and without partisanship.

Such distinguished dancers as Agnes de Mille, Valerie Bettis, Paul Draper, Pearl Primus, Martha Graham, Carmelita Maracci, Iva Kitchell and others too numerous to list have frequently appeared at the Y. Not a few of them have received their first critical acclaim as a result of Y concerts.

If you are completely unknown and making a hopeful beginning, the Y is fertile ground for your efforts. Every year the Advisory Committee (which presently consists of members Louis Horst, Doris Humphrey, Bessie Schonberg, Ruth Jones, Ellna Lillback, Marion Streng, Anita Zahn, Eugenie Schein and Muriel Stuart) and distinguished partisans of dance view the work of beginners, among whom a number is chosen to appear in the annual Auditions Winners concert. For the last few years, the Dance Advisory Committee has afforded young and promising artists opportunities to appear before critics and audiences free of charge, thus giving them the opportunity to present themselves and their choreographic efforts in Sunday evening recitals without the expense involved in engaging a Broadway theatre.

(*Please turn to page* 35)

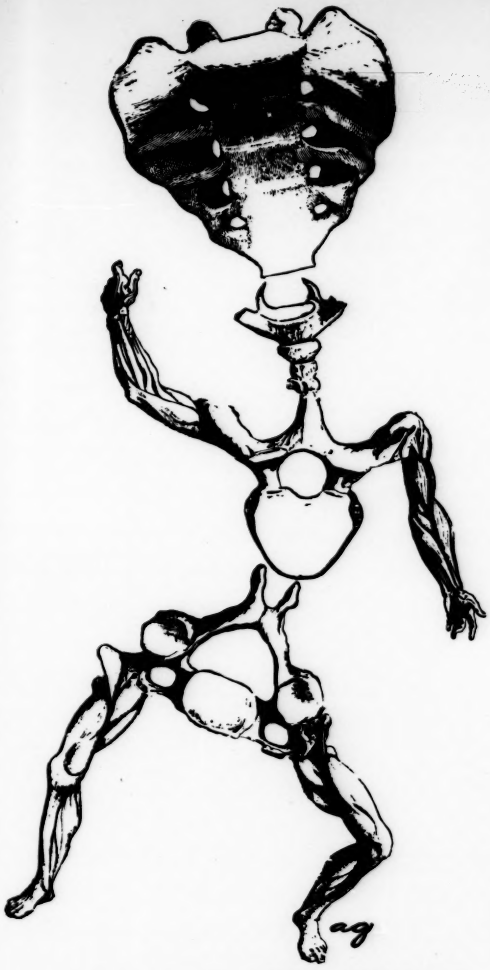
Photographs by *ERICH KASTAN*

CLASSES AT THE 92nd STREET "Y"

A children's dance class at the 92nd street Y. The YM-YWHA has more than 12,000 members and 3200 students enrolled in classes covering virtually every phase of the fine and applied arts.

TWO DECORS FOR BALLET

by ANTHONY GUYTHER



DANSE MACABRE

AFTER READING THE GAY, mortuary poem by Henry Cazalis which inspired Camille Saint-Saens to create his symphonic Danse Macabre, in which the xylophone suggests the clattering of a dancer's bones, New York artist **Anthony Guyther** made a **collage** (paste-up) of old engravings to represent his version of **Danse Macabre.** He strove for the wild, grisly merriment of a grotesque skeleton illustrating lines of Cazalis' poem:

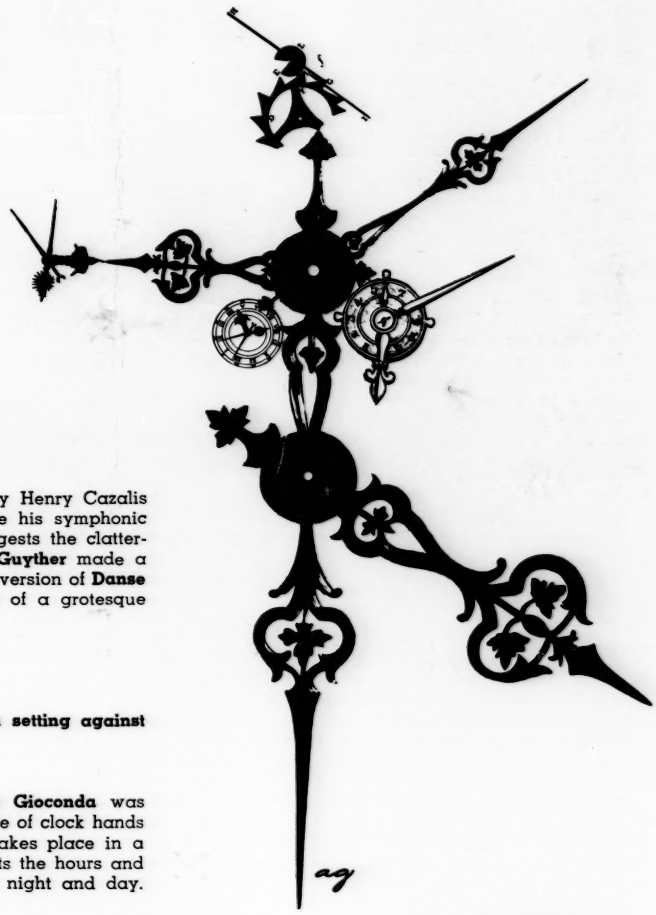
"Zig, zig, zig, Death in cadence
Striking with his heel a tomb,
Death at midnight plays a dance-tune,
Zig, zig, zig, on his violin."

Visualize this collage several times life-size as a setting against which real dancers perform.

Dance of the Hours from Ponchielli's opera **La Gioconda** was **collage-illustrated** by Guyther to personify Time, made of clock hands and dials in a precise tip-toe position. The ballet takes place in a palace as entertainment for the guests and represents the hours and is symbolic of the struggle between the powers of night and day.

These collages are each made up of parts of six or eight different old engravings — ranging from forty to one-hundred years old. Used in such a way, old art is rejuvenated and charged with new meaning.

Although Guyther has interpreted the classical dances because of their familiarity, he is stimulated by modern dance and would like to create collages for it using old symbols to form dynamic action.



DANCE OF THE HOURS

CLASSIC HINDU DANCER

by LEON BRUCE

AMERICAN audiences have been witnessing Indian dances in varying degrees of adulteration for over forty years, but until Ram Gopal appeared we had not seen pure *classical Indian dances. Ruth St. Denis,* (who might be called the Mother of Indian Dance in America) began in 1905 to present her versions of Indian dances, created by an alchemy of the spirit, rather than the literal materials, of Indian dance (which with her was intuitive, since she had not yet visited the orient) with the local color added by the presence on the stage of a motley group of Indian students she found living in New York at that time. A few years ago (1937) at 63, after a long and successful career, Miss Ruth again danced *Radha,* her first Indian dance, for us. After thirty-three years in which we had seen many dances and dancers, *Radha* remained an exciting experience, imbued with the sense of religious dedication and mysticism we of the west have come to associate with the oriental dancer.

In 1932, *Uday Shan-Kar* and his company of Indian dancers made their American debut. Their success was instantaneous both in New York and through the country. Surrounded by native musicians who played melodies and rhythms strange to our ears, costumed in exotic colors and fashions and ornamented with many jewels, Shan-Kar presented his ballets based on the rich and colorful Indian lore.

Because he surrounded himself with the accoutrements of Indian dance, and because he was a native of India, Shan-Kar was immediately accepted as the exponent of the true Indian dance. The inner (yoga-like) concentration, the attitude of being in another world, the side-wise movements of the neck, the almost static movement came to be considered the hallmarks of Indian dance. The mantle of authenticity was placed upon Shan-Kar, and he wore it without being challenged. When Ram Gopal appeared at New York City Center early this season it was not surprising to find confusion on the part of audience and critics alike, and to hear them accuse Ram Gopal of "theatricalism" and "westernization" in the midst of their generally enthusiastic reviews. For here was an Indian dancer who had a direct projection to his audience, here was movement which made free use of space, here was a dance art we could feel and understand rather than observe across a chasm of awed, respectful silence.

*

Ram Gopal began to show signs at an early

RAM GOPAL and company in the invocation to the setting sun — Sandhya Nyritta.

age that the Dance was to be his career. At four he was improvising to readings from the Holy Books by his father, who was a Sanskrit scholar. While he was still very young, Gopal was sent to the great dancing masters of India to begin a long and thorough training in the four schools of classical dancing in Southern India — the *Kodiattam*, the *Krishnattam*, the *Ramanattam* and the *Kathakali*.

Unlike many of his English-educated countrymen, Ram Gopal had no sense of inferiority about things Indian, and his belief in the intrinsic beauty of the true classical forms was so strong that he resolved to present them to the world. E. Krishna Iyer, an Indian critic, wrote in *Swantana*, April 22, 1948: Ram Gopal was the first among the world touring dancers to take Bharata Natya and expound what he learned of the various forms of Indian dances in these classical styles without westernizing them *or making them an incongruous mixture of Indian styles*. His art is noted not only for the beauty of its poses and movements but also for its traditionally correct *mudras* and wealth of facial expressions."

The art of Bharata Natya originated as a religious ritual, and can be found in the ancient religious manuscripts. In it, gesture, music and time, its three elements, are fused into one perfect harmony. The survival of Bharata Natya is due largely to the dedication of the Ponniah family, for many generations the dancing masters of the Kings of Tanjore. With the decline of religious culture Bharata Natya almost passed into history, but the growth of the Indian Independence movement and the complementary revival of interest in Indian art has aroused a renewed activity in this great field of Indian classical dancing. Ram Gopal attributes much of the present day enthusiasm for Bharata Natya to one of his teachers, Meenakskisundaraum Pillai, who might be called the "Indian Cecchetti", so carefully has he guarded and preserved the traditions of this dance form.

Kathakali, which also figures strongly in the Gopal repertoire, is Hindu dance-drama. In form it is not unlike the No plays and the Kabuki theatre, Japanese developments of the ancient Kathakali which are not unfamiliar in the west. In Kathakali, the story is told in songs and dances in which the ideas are conveyed through hand movements (*mudras*) and facial expressions which enlist not only the eyes but the eyebrows and at times even the eyelashes. The Kathakali actor wears traditionally elaborate make-up, costume and ornament, and his art is the product of at least six or seven years of intensive training.

Ram Gopal has not performed a complete Kathakali dance drama here, inasmuch as a performance in India takes a full night. He has presented excerpts from Kathakali dance dramas, much as the ballet companies present pas de deux from such longer ballets as *The Sleeping Beauty* and *The Nutcracker*. *The Hunter in the Forest* and *Garuda—The Golden Eagle* are excerpts of this kind. In the former, a Hunter encounters various birds and animals in the jungle, and after many adventures he returns home triumphant. In *Garuda*, Ram Gopal, costumed in a stylized gold eagle costume, tells of the Golden Eagle who crouches and watches his prey, then soars into the air and overcomes the guardians of the elixir of the Gods. He does not drink it, and as a reward for his abstinence, Vishnu makes him his official steed.

Ram Gopal as a scholar of Indian dance forms makes his contribution with *Sandhya Nyritta — Dance of the setting Sun*. This Kathakali dance is a re-creation by Mr. Gopal of a dance which has not been performed for several centuries, and only diligent search in the manuscripts in the temples and reference to paintings and sculpture enabled him to determine the nature of the dance and its form.

The repertoire of the Gopal company consists principally of Bharata Natya and Kathakali dances, but this is by no means the limit of its scope. The Kathak dance comes from Northern India and is a marriage of Hindu and Mohammedan cultures. Here there is great emphasis on clean, precise, rapid footwork and rhythms. Shevanti, principal exponent of Kathak dances in the company, brings to them a great warmth and sense of personal dignity and awareness of dramatic interplay and dynamic shadings. In *Rajput, Serenade of Love*, danced by Ram Gopal, Shevanti and the

(*Please turn to page* 35)

Members of the Ram Gopal company in "Golden Harvest."

THE CHILD'S WORLD

Its Relation to Dance Pedagogy

a series of articles by

BLANCHE EVAN

ARTICLE III

The Link Between

In a more primitive society, the child does not go to a "school" for dancing. He learns by imitating his elders. He grows up in a fixed cultural pattern. This vivid photograph by author-photographer Earl Leaf, taken in the interior of Cuba, illustrates this assimilative process of the native child.

reprinted by permission of A. S. Barnes from "Isles of Rhythm" by Earl Leaf. Photo by EARL LEAF, courtesy of Rapho-Guillumette.

THE *subject matter of article II in the February issue was: To experience the physical equivalent of the psyche in body action is a universal basic need which the Dance is abundantly qualified to fulfill.*

We must determine the relationship between this need and organized dance instruction. We must also clarify the child's position in relation to the formal Art of Dance.

We assume that the largest phase of organized dance instruction deals with "technique". We forget that this phenomenon is absolutely peculiar to *our* culture. Only the growth of ballet dance in theatre, and modern dance *after* Duncan, caused technique to become a *thing in itself*, whereby technical virtuosity, as an end, assumed enormous proportions without parallel in other art forms—except, perhaps, in operatic singing.

In almost all contemporary cultures but Western, dance technique has little independent existence, because Dance, even in its highest forms, is integrated with the life of the people. In many parts of the world *to-day*, as in ancient and primitive times, the regional dances of a country, the festival, religious and theatre forms, are all closely allied. Often, they are done not in a theatre at all, but in the natural environment of living. The children grow up seeing these dances *and* doing them, never thinking in terms of "technique". The child who becomes "professional" does more *dances* and more *often*, and goes to a teacher's studio to perfect them. We have copious material to bear this out in stills, moving pictures, and literature, of the children in Bali, in Haiti, in Africa and Mexico, etc.

In our country, concert dance, in its purpose, its forms, and therefore in it techniques, has suffered almost a complete separation from indigenous dance. In addition, our mores repress physical spontaneity. Furthermore, most children have their first outside contact, years before they are able to absorb the experience healthfully, with theatre dance whose technique was long ago severed from expressional drives. An assemblé with batterie for instance, no longer expresses joy or tantrum, though it is certainly a jump. Long ago it has been divorced from the emotions which originally *call forth* jumping. No one knows this better than the theatre choreographer, who uses such movements arbitrarily, and—too often—without dramatic or emotional intention. The professional dancer who performs this difficult technical feat, has succeeded, through a *painful process*, and *against* all the characteristics of nature, in *separating* dance technique from personal moods, from social expression, from thematic demands, and certainly from all those sources of movement natural to the child.

For children actually do not feel any dichotomy between emotional "expression" and "technique" unless such separation is forced upon them. If you give a child a problem of beating out on a drum a cresendo-accelerando, her whole body intensifies with the excitement inherent in that specific dynamic pattern. Or perhaps you give children an exercise solely for technical objectives: let us say, to strengthen spinal muscles by a slow opening movement of the torso. This may be the *teacher's* intention—but the children permeate the movement with its related quality, because children will take any movement that even remotely lends itself, and transmute it through

A Balinese merchant making a sale strikes a gesture — His counterpart in a formal Balinese dance drama: an illustration of the thin line between the social and the formal dance in a primitive society.

A little Balinese boy costumed by his parents for a religious ceremony. He grows into the more formal attire for the religious dances illustated on the right by the seven year old temple dancers. Their school is the temple and their society.

Fred Fehl

In our society, children are brought to a class to learn how to dance. How well they learn is seen from this illustration of a group ranging from four to ten year olds who were asked to make a circle and a backbend from a kneeling position. Children are capable of expressing extreme personal feeling in so simple a rite as this one.

inner emotional response into a form fused with content.

Professional techniques, however, modern as well as ballet, have deviated so far from the basic springs of movement, that they have become inadequate in stimulating even the average (not the gifted) professional with the richness of dynamic variation which is the life of Dance. This alone is sufficient to disqualify our present theatre techniques for children. The techniques have been consciously developed for a stylized theatre, to be performed by a standard body whose very ideal of attainment has been determined by the *most* proficient technicians in theatre dance history. This leaves no room whatsoever for the normal, average young child, for even her natural physical structure *which changes year by year*, nor for her possible physical deficiencies. It certainly leaves no room for allowing the child to use *her* body in dance as the unit it is.

Professional techniques were never meant to satisfy the active needs of the ordinary mortal: (non-professional): the child, the college girl, the business man and woman, the millions of people who need to dance, and who would dance if they weren't intimidated by our *kind* of theatrical presentation and by the dearth of lay dance activity. The link between these two has been destroyed, with disastrous results. For one needs the other for the richest development of each.

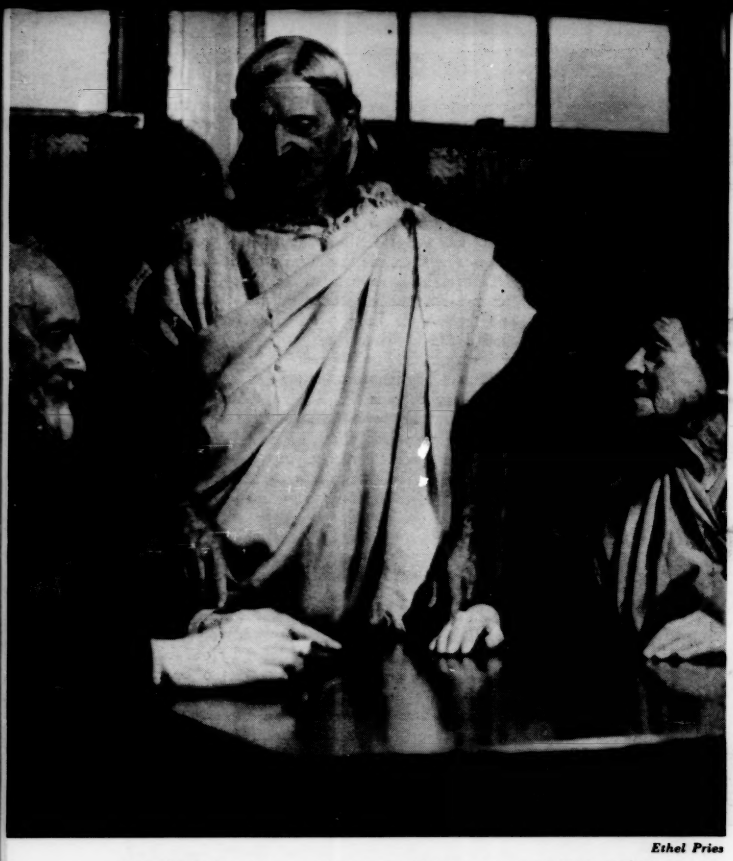
The active needs of the child and the layman cannot find satisfaction in our formal dance technique, because their PRIMAL ties are with GENERIC dance. Ballet from its first movement treats the body for ITS final objective—a perfect detached instrument for the execution of finished stylized choreography for the stage. It wastes no time in achieving its objective. It skips over the phases of Dance that are inborn and innate, that are as old as man, that will live on long after our present theatre dance forms have passed — and that are well nigh stifled in our society. Ballet makes of the study of Dance, *as so many of our modern schools also do*, a purely technical feat. It ignores, and defeats, the very ONENESS the child is *fortunate* to possess.

I believe in the study of ballet — pure Cecchetti ballet. I do not believe *at all* in "modified" or — "natural ballet", whatever that is! However, I have proven in the cases of my own child students, that after a few years of work in freeing their creativity in movement, and in *technical work of the nature of children*, when they enter pure Cecchetti ballet classes they apply themselves excellently, *because* they have been directed to an understanding of the role of Ballet in the scheme of Dance. Furthermore, they do not carry over into their thematic improvisations any stilted forms of imitative technique. On the other hand, the children (and adults) who have come to me with a professional "foundation"—ballet or modern—have, without exception, found this foundation to be a stone wall barrier to creative work, to self-confidence in generating movement, and to dynamic, meaningful movement.

(*Please turn to page* 37)

just PEOPLE....

An audition, calls forth a lot of excitement among th — but especially, an audition by BALLET THEATRE company at the Broadway Theatre on February 1st fo hopefuls, from among whom 9 lucky boys and girls Their names appear elsewhere in this issue under V



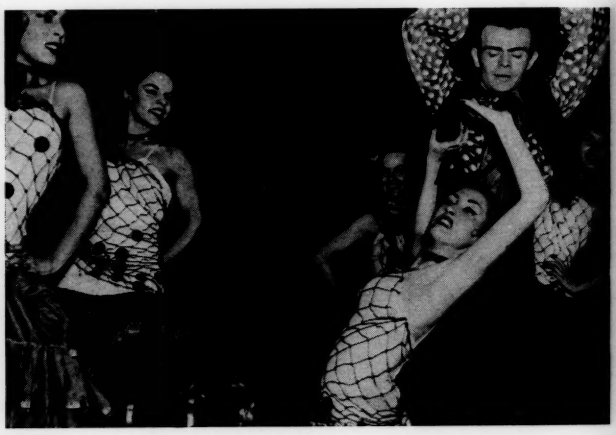
Ethel Pries

The three Duncans — Augustin, Raymond and Elizabeth. They met in New York last year — the first time they had seen each other in 18 years — on the occasion of Elizabeth's visit to America. Since her recent death, only two of the celebrated Duncans remain alive, Augustin in New York and Raymond in Paris.

Agog — aghast — and anything but disinterested, these leading dancers of the Ballet Theatre sit in the house watching new talent breaking out of the egg.

Karletta

Uday Shankar and his family met and chatted with their friends Devi Dja and Larry Bogk, when they were appearing in San Francisco recently, in conjunction with showing of Shankar's film "Kalpana". Left to right: Shankar, Devi Dja, Anand Shankar, Amala Shankar and Larry Bogk.



Karletta

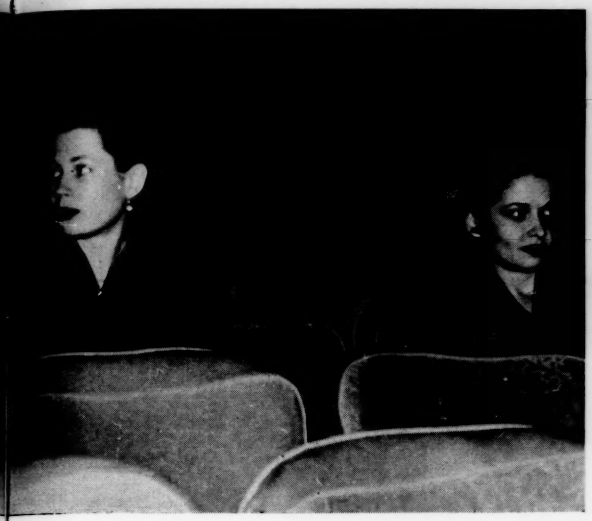
KURT JONS appeared at the House of Harris, chic San Francisco night club, with a group of five ballet trained dancers for over a month. Mr. Jons is an alumnus of the San Francisco Opera Ballet. The group performs in Turkish, Javanese, Spanish and other ethnic dances, as well as in ballet. They are slated for a return engagement soon before going out on tour.

The group in the picture consists of (reading l. to r.): Valerie Booth, Magana Baptist, Joan Soldner, Gloria Burdick. In front: Damita Prado and Kurt Jons. Tommy Harris, owner, and manager of the club, stands in the background.

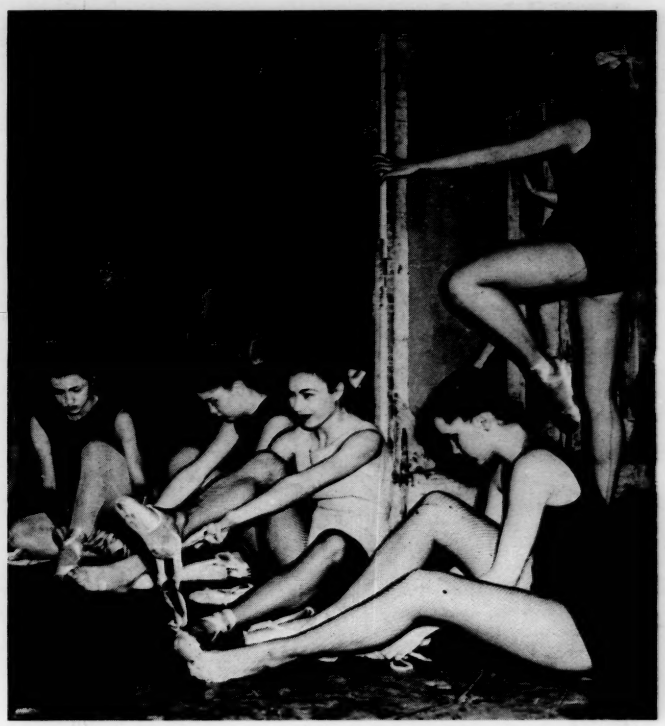
...AND PLACES

auditioning younger dancers
he open audition held by the
ought out an avalanche of
erged in exhausted triumph.
THE GRAPEVINE.

Ballet Theatre auditions . . . . . .



From l. to r. Hugh Laing, Muriel Bentley, Nora Kaye, Diana Adams, Norma Vance. In background: Walter Alford, press representative of B. T.



View in the wings of ballet dancers getting all set for the plunge into audition.

Back view of the big four viewing auditioning dancers: l. to r. Dmitri Romanoff, Antony Tudor, Lucia Chase, Jerome Robbins.

Front view of the big four absorbed in selection of dancers: l. to r. Jerome Robbins, Lucia Chase, Antony Tudor, Dmitri Romanoff. Also present and casting their votes, but not in these pictures were Margaret Craske, ballet mistress of the company, and the choreographer Michael Kidd.

Bob Golby

Shirley Eckl, the central figure in a ballet danced to "Were Thine That Special Face" composed by Hanya Holm for the musical comedy "KISS ME, KATE".

A BRACE OF MUSICALS

This Season on Broadway

"Kiss Me, Kate"
New Century Theatre, New York City
December 30, 1948

choreography by Hanya Holm

In "Kiss Me, Kate" all the vital ingredients — music, dancing, plot, lyrics, sets and costumes — are expertly integrated. The result is one of the most memorable musical productions in recent years. The whole production flows harmoniously and is beautifully paced, while the marvelous dances staged by **Hanya Holm** animate the proceedings like quicksilver.

"Kiss Me, Kate" is a stylish harliquinade which deals with the on-again, off-again romance between a couple of divorced stars who are trying out a revival of Shakespeare's "Taming of the Shrew" at the Ford Theatre in Baltimore.

As choreographer, Hanya Holm has made superb use of all the opportunities

Fred Fehl

Group ballet from KISS ME, KATE, arranged by Hanya Holm.

at hand and has produced a series of dances that are the equal of anything seen in the theatre in the past decade. The dances in this, her first Broadway show, reflect the same intensity, artistry and dynamic qualities that were apparent in her "Eccentricities of Davy Crockett", staged last Spring for the Experimental Theatre's (ANTA) "Ballet Ballads".

With "Kiss Me, Kate", Hanya Holm assumes an eminent position in the contemporary theatre and one in which she may well play a major role in the future of the Broadway musical and lyric theatre. In "Kate" each of the dances seem to grow naturally out of the surrounding events and they have a true sense of "belonging", rather than being interpolated. Particularly exciting and, I think, one of the best pieces in the show is the opening number, "Another Op'nin', Another Show". Danced by the twelve ensemble dancers, this work is performed in rehearsal clothes in a back-stage setting. It is enriched by marvelous serpentine and diagonal formations and groupings and, danced in a care-free spirit, it serves to establish the mood and pace for the whole evening.

Almost equally as fine is the dance performed by **Shirley Eckl** and five girls to "Were Thine That Special Face" in one of the play-within-a-play scenes. Here the dancers are dressed in sumptuous black gowns with voluminous skirts and they have been provided with some of the loveliest lyrical movements in the show. The second act opening, "Too Darn Hot", set in a back-stage alley, is a rousing number featuring the expert hoofing of **Fred Davis** and **Eddie Sledge**, though some may feel that this is rather alien to the rest of the choreography, especially since the ensemble appears primarily as a background. **Harold Lang** is the featured dancer and has several specialties in which he mainly dances Harold Lang; consequently his performance lacks much of the depth that was inherent in the choreography.

Especially worthy of mention are the brilliant sets and carnival-like costumes designed in Mardi Gras colors by Lemuel Harrison is credited as assistant to Miss Ayres. Cole Porter's melodic score has been beautifully arranged for the dance sequences by Genevieve Pitot while Ray Holm. The New York theatre critics have already tossed Hanya Holm such superlatives as "individual", "imaginative", "effervescent", joyous", "magical" and "brilliant" for her choreography. All that can be added now is "Bravo".

Arthur Todd

★

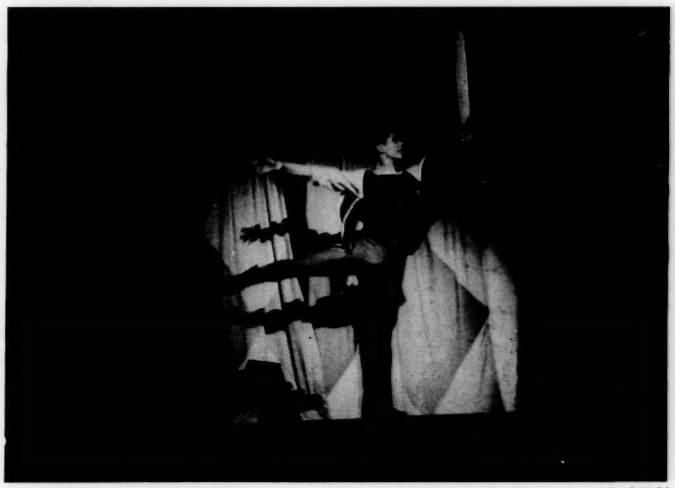
"LEND AN EAR"
National Theatre, New York City
December 16, 1948
choreography by Gower Champion

Besides being one of the major comic delights of the midwinter theatrical season, "Lend an Ear" is also brimming over with dance talent. Refreshingly gay and intimate, this revue has the wit and polish of "As Thousands Cheer" and the informality of "The Bandwagon". It lampoons everything from psychiatrists and silent screen stars to gossip columnists and mid-twenties musicals.

In his second show this season, **Gower Champion,** emerges as a more broadly versatile choreographer. In this, he exhibits greater skill in group direction than in "Small Wonder". The dances have more substance, while the dynamics and phrasing of movements are clearer and sharper. In addition, the patterns are fresh, novel, often complex, yet remain completely in character with the themes.

"The Gladiola Girl", the most hilarious dance episode since Jerome Robbins' cops and robbers chase in "High Button Shoes", is a wonderful number that brilliantly satirizes a musical comedy road company show of the 1920's. In this **Yvonne Adair** sings and dances, with a gum chewing chorus, "Doin' The Old Yahoo Step", a number that combines all the worst elements of the Charleston and Black Bottom. For those who recall it, this is an acid caricature of the kind of dancing that was once in vogue on Broadway. Quite the opposite is "The Friday Dancing Class" which resembles "Allegro" in its

(*Please turn to page* 46)



Fred Fehl

Harold Lang, leading dancer in the musical KISS ME, KATE.

AUTOBIOGRAPHY OF AURORA ARRIAZA

A SERIAL

The memoirs of a spanish dancer's life

The second BELLAS DE SEVILLA Company, organized in America in 1911 by Aurora. They appeared in vaudeville circuits, in the Biograph movies, smart supper clubs. Aurora sits on the dais, center, like the no. 1 sultana in some pseudo-eastern harem.

CHAPTER V

In one of our trips of France we purchased one of the first automobiles ever brought to Russia; the other, I believe, belonged to Grand Duke Vladimir. We bought it in Paris and had it shipped to Moscow. It was a steam car and I recall how often we had to stop for water which we fetched in collapsible rubber buckets as we were driving. Peasants who saw us would cross themselves and say it was the devil driving by. Horses would take fright at the sight of us and run away.

Once we decided to take a trip from Moscow to St. Petersburg. After untold trouble in the mud we arrived there. We had taken a butler and the coachman, who doubled as a chauffeur. He was so enormous that he occupied most of the front seat. When we arrived in St. Petersburg, we looked so dirty and disheveled and we were so mud-covered (as it was an open car) that when we arrived at an unfashionable hotel, we were refused admittance. Not until Andrei, the coachman, had explained whom we were and, a distant relative, a General Leslie (a chevalier in one of the Tzar's crack regiments) who happened to be dining there, noticed us and spoke up in our behalf, did the hotel management consent to give us shelter. Even then they made us come through the back entrance.

We had many friends in St. Petersburg, particularly my husband's uncle. He and a brother were the publisher of a popular daily, The St. Petersburg Gazette, a paper which enjoyed a large circulation among the masses. Their sister was my husband's mother. I never knew her as she died before I married. I know that she brought a large dowry to my father-in-law which came in quite handy as he had almost run through the fortune of his first wife, an Obolensky. We were entertained quite lavishly by my uncles and many other friends who resided there.

THE END OF MY MARRIAGE

In some five years, gambling and bad investments had lost the major part of our fortune for my husband. His reliance on his attendants and lawyers, his lack of knowledge coupled with an imperial style of living, compelled us to liquidate our lands, and sell our two large town houses, one of which had been for many years in my husband's family. The racing stable was also sold and we consolidated the remains of the estate to create a fund for the finest governesses and tutors procurable for my son.

I recall an English girl we had brought from London who had insisted that she was to have her own personal maid. My husband by that time was a complete nervous wreck. He was drinking two bottles of brandy a day and had to be placed in the permanent care of a personal physician. Finally we definitely decided that the marriage had to come to an end, and that I would start life anew and alone. *I was never again to see my husband. Many years later he met with a tragic death. He was beheaded by Bolshevik hoodlums during the Revolution.*

RETURN TO THE STAGE

But I was still in my twenties and full of ambition, so I decided that I was going to

(*Please turn to page* 38)

LAS BELLAS DE SEVILLA, Aurora's first troupe, organized in Spain on her return to the stage in 1900. This madcap line-up was taken in Johannesburg, S. Africa where the company toured for a year with a Circus. Aurora is the second girl from the right.

"AS I LAY DYING"

Maury Garber

The dying Addie Bundren (danced by Valerie Bettis) rises from her deathbed to re-enact an episode in her life.

This photo by permission of LOOK Magazine photo by Phil Herrington

Valerie Bettis as "Miss" Addie, the unhappy schoolmistress, who seeks an escape from her hateful environment in an unhappy marriage.

FREELY ADAPTED for dance and voice from William Faulkner's novel of the same name, **VALERIE BETTIS' "As I Lay Dying"** comes as one of the more pleasant surprises of a productive season in modern dance.

The work was originally commissioned by the **Choreographers Workshop** and performed at the Hunter Playhouse on a Workshop program on December 19, 1948. It has since had two performances at the Theresa Kaufmann auditorium of the 92nd Street Y and promises to have a certain amount of immortality.

The pathetic life of Addie Bundren, told by Miss Bettis and the company in mime, dance and dialogue conveys the immense sense of loneliness and frustration felt by all characters in the drama about a family of poor, Southern whites who are making an attempt to move their dying mother back to her native home, while her life comes back to her in fitful memories, realized by a number of danced episodes.

An immensely satisfactory cast of dancers and actors consisting of **Beverly Bozeman, Boris Runanine, Richard Reed, Duncan Noble, Doris Goodwin and Hugh Reilly,** abet Miss Bettis' own performance as dancer and choreographer.

Comprehensive review of this work appeared in the February, 1949 issue of DANCE, reviewed by Doris Hering.

Addie Bundren, unhappy wife, whose brief happiness comes from her short-lived friendship with a traveling evangelist. (Valerie Bettis and Duncan Noble).

Maury Garber

Addie Bundren, unhappy mother, whose love is concentrated on her son, the only one of her children who does not love her. (Valerie Bettis and Richard Reed).

Maury Garber

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RECIPROCAL HARMONY

IN BALLROOM DANCING, you are only as good as your partner. Even the most accomplished dancer is dependent on the partner for the degree of skill he or she can bring to the dance. Thus — among those who take their dancing even half-way seriously — one of the most sought after qualities is that of reciprocal harmony.

Reciprocal harmony is that form of controlled movement contributed by each of the partners individually to produce a unity of movement — a sense of oneness. With reciprocal harmony of movement, there is an unbelievable ease and fluidity in maintaining continuity in the dance pattern, in making twists and turns, in changing from one step to another.

While reciprocal harmony necessitates a flow of action throughout the entire body, its tangible affect is felt in the upper body where contact is made for leading and following. The rib cage has the feeling of floating — of being able to initiate instantly movements of the body in any direction.

With movement initiated from above, it becomes much easier for the free foot to take its position for "neutral" balance under the weight of the body. And — it is this recurring exactness of balanced foot position that in turn enables the upper body to continue its flexible flow of movement.

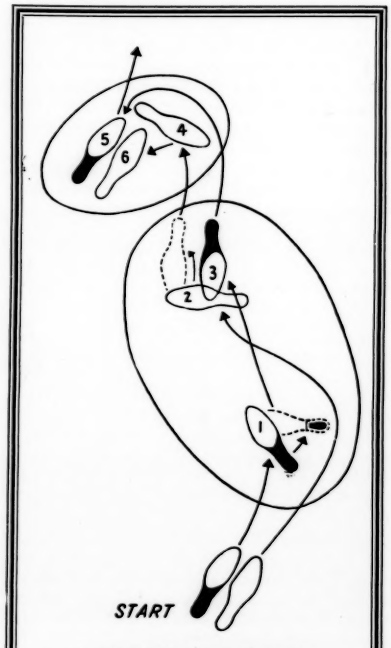
The Waltz, more than any other dance, exemplifies in its purest form the ebb and flow of reciprocal harmony. Its rotary form, necessitating the alternation of forward and backward turning movements, provides, even without variations, a keen sense of enjoyment to dancers who understand and use the natural action of centrifugal force. This implies a slight pulling away from the common center of rotation between the two partners, more particularly so by the partner taking the backward three-count movement.

In the accompanying diagram, the steps described carry to its ultimate conclusion, a Waltz variation in reciprocal harmony. This variation is suitable for slow and medium Waltz tempo. The steps show, first, a forward travelling half turn to the left (footprints 1, 2, 3) a second, a backward but stationary left half turn (footprints 4, 5, 6). If as in the diagram the man starts with the travelling action 1, 2, 3, the girl starts with the stationary pattern 4, 5, 6, and continues with the travel part of the step, 1, 2, 3, moving around the man who then is stationary.

A nice bit of timing in body sway is necessary in changing from the forward travel action to the backward stationary part and *vice versa.* Needless to say this backward and forward sway can be and should be done without exaggeration. Briefly put, let your forward sway come from the ankles up — your backward sway comes from the head down to the hips. Keep the hips forward at all times.

Foot-print Count			
#	#		
1	1	LF	Fwd, ¼ turn to Lt.
2	2	RF	Swd, reaching around partner
3	3	LF	Closes to RF, as ½ turn is completed
4	4	RF	Bwd, turning toe in, leaning Bwd
5	5	LF	Around in back of RF, toe to R heel
6	6	RF	Closes to LF

Lady starts with 4, 5, 6 and continues with forward sway and travel action around partner for counts 1, 2, 3.



A WALTZ VARIATION IN RECIPROCAL HARMONY

BALLROOM DANCING

A FOUNDATION TECHNIQUE

FACTS – NOT FICTION ABOUT BALLROOM DANCING

CHAPTER III

THE TWO PLANES OF DIRECTION

(continued from the January issue)

Good dancers move on either of two lines of direction. These two lines can be easily determined. Raise your arms sideways to shoulder level. The line formed from hand to hand sets the direction for every side step. The direction for every forward or backward step is taken on a line at right angles to the sideways line. The upper body should have almost the freedom of a weather vane to adjust its lines of direction.

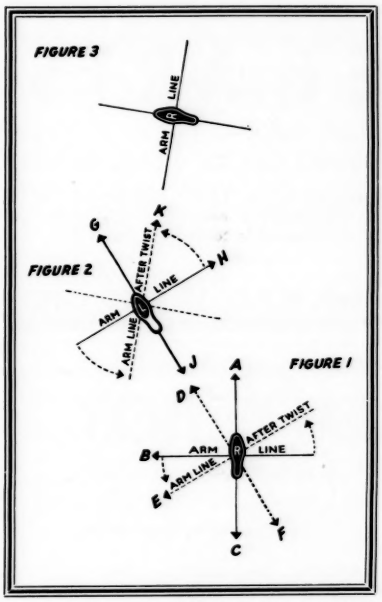
In any dance step, as you come into momentary balance on one foot or the other, these lines of direction are altered at will by a body twist (Contrary Body Movement) to set the direction for the next step.

The diagrams give a few simple examples of how to use the principle in actual dancing.

DIRECTION FOR DIAGRAM

In Figure 1, you are at rest on the right foot. The unbroken lines show the two planes of direction. If you do not change your arm-to-arm plane of direction, your step with the left foot should be forward towards A; sideways toward B; or backward toward C. If, however, you wish your directional movement to be toward D, E or F respectively, the upper body planes should be altered by your Contrary Body Movement twist while you are still momentarily at rest on the right foot, and before the left foot starts to travel.

We will assume you have altered your



(*Please turn to page* 34)

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planes of movement (broken lines in diagram) and that you have followed line D toward Figure 2, where you are at rest on the left foot. Without changing your lines of direction, you might presumably now move the right foot onward toward G, sideways toward H, or balance backward toward J. In the diagram, however, you have again altered your planes of direction, as indicated by the broken lines, this time with the idea of moving sideways toward K. Figure 3 shows the completion of this step to the side.

Experiment and practice with these directional changes in conjunction with the principles of the forward, backwards and sideways movements explained in a following section. This practice will enable you to acquire the mobility you need for dexterous weaving among other couples on the dance floor.

STRETCH — REST

While you have been becoming familiar with the principle of Contrary Body Movement, you also have been learning another principle of dancing, that of Stretch — Rest.

This definite alternation of movement and relaxation is an important phase of rhythm. For the contrast of action and rest is needed to express and convey to the partner the rhythmic pattern of the dance step.

Almost everyone thinks of dancing in terms of action alone. The rest phase has not generally been emphasized as of basic importance. But it is. The good dancer comes into a balanced "rest" position at the end of any slow walking step, and in fact also on the appropriate slow beats to be found within any Rhythmic Unit.

To become aware of the alternate sensation of Stretch and Rest, let us try our walk again, this time from an erect standing position, with feet together and parallel. Move forward one step, starting with a long upward and forward stretch that begins with the ribs and elongates each section of the body down to the big toe of your supporting foot. The stretch that initiates this movement should feel something like a deep yawn. If you have used the diagonal hip and rib contraction you will land on the other foot in a position of balance or rest.

It may prove surprising to find that it takes a little practice, while in slow motion, just to move in balance from one foot to the other. If you are good at this, try holding the ruler again at shoulder level as you walk a few steps to acquire in this position the sensation of contrasted rest and action.

Dancers tend to fall into either of two types — first, those who remain so completely relaxed that their heavy, lethargic dancing gives no lift either to themselves or to their partners. Then there are those who are all vigor — never relax, and with whom one dance is equal to a day's work.

The good dancer knows how to blend the ingredients of vigor and relaxation. He has found that almost all practical step combinations have one or two "slows" per bar of music, which give opportunity for instants of relaxation. It is these moments of rest, in between the "quicks" of the steps, that dissipate monotony, eliminate fatigue and add immeasurably to the quality of rhythm.

(Please turn to page 36)

The "Y" Celebrates Its 75th Birthday

continued from page 20

But entree to the stage of the unique Kaufmann theatre is only one side of the coin. On the other is an agenda of classes impressive for scope and excellence, taught by a faculty of noted artists of the dance. Year-round classes in ballet, modern dance, folk and square dance, ethnic dances, tap and social dance, classes for children and classes in choreography make this a dance center of exceptional scope.

Doris Humphrey, as noted above, is not only head of the dance division; she also teaches classes in choreography, one of the places in the world where an aspirant can get such work, as choreography has universally and traditional been a matter of hazard and experience, rather than deliberate instruction.

Walter Terry and other famous figures in the critical and literary field have lectured in the Y's halls for some years now.

To the "Y" on its 75th birthday our entire profession extends its warmest and heartiest felicitations.

RAM GOPAL

Classic Hindu Dancer

continued from page 23

women of the company, Shevanti and Ram Gopal dance a lover's duet unlike any we have seen in western dance. The dancers establish a sense of contact with their eyes, and although they never actually embrace we are afforded an experience of the love of a happy Prince and Princess. Manipuri is a traditional folk dance from the state of Manipur in Assam. Little is demanded in the way of technical virtuosity; the chief emphasis is on the beauty of movement. In *Surya Puja,* the girls of the company dance an invocation to the sun, offering flowers. *Golden Harvest,* another Manipuri dance, reveals the common ground of joy which people the world over tread when the harvest has been good. In this dance the entire company appeared, revealing a precision of attack and dance phrasing unrivalled in any western dance company. Here again, as in all of Ram Gopal's dances, we were witness to the exactness of the classical Indian dance, the great range of movement it embraces, and the variety of moods and emotions it can express.

Except for fleeting appearances in New York and Hollywood ten years ago (1938), when he appeared entirely in solo dances, Ram Gopal has not been seen in America, although he has been extraordinarily successful in London and Paris. It is unfortunate that circumstances prevented us from seeing more of him this season, and we hope that he will return again soon. The new Government of India, under whose auspices he appeared at the City Center, could scarcely find a more pursuasive ambassador for the classical Indian dance, or for the dignity of the art of India.

For further information, address: Director of Summer Session Colorado College, Colorado Springs, Colorado.

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Ballroom Dancing: A Foundation Technic

continued from page 34

THE REST POSITION

The body alignment in the ideal rest position is the blue print of postural balance for dancing. *Make this simple test to achieve easily and definitely the correct line-up.* Stand and face a flat wall. The feet should be close together and parallel, with the weight distributed evenly between both feet. The body should be erect from ankles to head. The toes should be about three inches away from the base. Notice the distance of your chest from the wall. It will probably be several inches away.

Rise slowly on the balls of the feet, without changing the upright alignment of the body. Notice first you cannot rise without tipping forward in your ankle joints. Notice too that as you achieve an easy rising position, your chest will just about touch the wall. Now lower the body slowly while keeping this light wall-to-chest contact, and without changing your ankle to head alignment. Can you control this gradual lowering of your body, or do you tip backward, pulling your chest away from the wall? This lifting action should be slow and comparable to that of a jack lifting an automobile. Try this rise and fall again, as carefully and accurately as possible. Note the pressure of the ball of the foot against the floor, the controlled up and down leverage of the heel. Observe the relationship between the maintenance of the light chest-wall contact and the distance your feet are from the base of the wall.

This simple test illustrates several very important points. First, it establishes a dynamic "readiness for action" stance. Second, it sets up the relative position of the body segments for the correct chest-contact position for leading and following. When a couple in partnership position can rise and fall without holding or toppling forward or backward, the perfect relationship is established. Third, the test demonstrates the important part that heel leverage plays in body movement and control, for it is the use of this heel leverage, combined with the directional sway, which acts as the propulsive force to determine the length of one's steps.

Carry this simple test a degree further by shifting your weight completely to one foot, finding your body alignment as in the first test, and allowing the heel leverage of just the supporting foot to lift you. Repeat with the opposite foot.

The development of this alignment with proper foot leverage is one of the most important factors in good dancing.

Flexing for Ballet

continued from page 19

these stretch the thighs in a free movement.

1) *FRONT SWING KICK*:
Stand in 1st Position, sidewise to the bar, holding bar with left hand, right arm extended to the side. Point the right foot back (as in Petit Battement): Swing the leg forward, knee straight, toe pointed, aiming to kick the leg up to the right shoulder; return to the Petit Battement position. Repeat this 8 times, or 16 times if you are ambitious.

2) *BACK SWING KICK*:
Stand in 1st Position as above; point right foot forward to Petit Battement position; now, Swing the leg back, as high as possible, at the same time swing the right arm from the side in an arc over your head, throwing the head and upper part of your body back, as if to look for the foot over your head. Be sure the leg goes directly back of the body, not out to the side. This kick seems hopeless to the beginner who is stiff, but is soon limbers the back as well as the legs, and if done vigourously, is an excellent stretch for both. Return to the forward Petit Battement position, right arm out to side, between each kick. Repeat 8 times, or 16 times — DO NOT RUSH EACH KICK. AIM FOR ACHIEVEMENT, NOT SPEED.

3) *SIDE SWING KICK*:
Stand in 1st position as above; right arm extended forward; place right foot behind, and crossed to the opposite side of the left, right knee relaxed, foot resting on toes; now, bend both knees (as in Demi-plie), and swing the right leg to the side, straightening both knees, and kick the leg as high as possible back of the right shoulder. Drive the leg just as high as you can on this exercise, and be sure it is turned-out. If the turn-out is correct, the heel of the right foot will be visible to the person standing in front of you. If the leg is turned-in, the instep will show to the front and the whole hip will be out of line. DO NOT ALLOW THIS TO HAPPEN IN SIDE POSITIONS AT ANY TIME. REPEAT ABOVE TO OPPOSITE SIDE.

The above exercises will give you aches and pains aplenty if you do them often enough and well enough. But consider every ache a step forward in pulling the muscles. It is not possible to stretch without some soreness afterward; muscles react in a dull, tired ache; ligaments react more violently — they seem to tighten more than ever, and they become exceedingly sensitive to the slightest movement. Ligaments and tendons often feel as though they are split lengthwise, in much the same way the butcher rips out the sinews from the turkey drumsticks. Don't worry — these are perfectly normal reactions. Just bathe in water as hot as you can stand it; rest in the tub with hot water flowing for ten minutes longer than it takes you to wash, and rub the sore spots with liniment before going to bed. Wear warm pajamas, long wool socks if you have them, and plenty of blankets. STRETCH the first thing next morning to relieve the overnight stiffness that always results from any form of exercise. If it makes you feel any better, remember that anyone who ever danced, or who ever limbered a joint, has gone through the same aches and pains.

You'll live.

★

NOTE: Exercises to stretch the calf of the leg will appear in the MAY issue of DANCE.

The Child's World

continued from page 25

What role, then, *can* organized dance technique fill in the child's life? Is it right to teach young children any "technique" at all? I believe it is but that we cannot pluck this technique from the tree of our theatre Dance, because its roots feed upon a different soil.

The total personality makes a unit of the child's forms in true creative dance. The *preservation* of this unit should be the core, as well, of the technical work we build for her. When the elements of this unit *must* be separated, this must be done with the utmost care, else the separation destroys the psychophysical unity so essential to the child's happiness and benefit. Our problem, then, is to create a pedagogy: a technique and teaching methods

1. that is in rapport with the total personality of children
2. that is determined by their natural structure at different age levels: posture, for instance
3. that permits variability for the unique structure of the individual child
4. that is determined also by children's natural forms of functional activities at different age levels: such as walking, sitting, joint articulations, etc.
5. that is *constructive* from all points of view
6. that exploits the child's potentials to the full
7. that satisfies needs of the contemporary child other activities cannot—or do not—cope with
8. that is helpful to, rather than destructive, of expressive growth
9. that forms a bridge between the non-professional activity of Dance and the theatre dance to which the child is exposed in our culture
10. that will be a foundation for more extensive study in body movement and for professional specialization if she should choose.

The ART FORM and its training come at the END of the sequence. The relation between non-professional and professional dance activity in the studio *where both take place*, requires its own theoretical considerations. The tragedy for children occurs when the child is thrust into professional training with disregard for her functional and structural self, and without having been given the opportunity, *denied her in our particular society*, of original and lay dance activity. For even the child who wishes to *be* a professional is still a human being and for the *best professional development* needs to fulfill her natural self.

We cannot with one swoop change a form of culture, but if we are aware of its trends and its deficiencies, we spread wide influence by *doing* what we believe. In the field of Dance, we face the problem of restoring the non-professional *role* of Dance. In the past few years, in the United States, the movement to revive traditional country folk dances for the city citizen, has been an important con-

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tribution in this direction. But there are other paths open in addition: the creation of dance activity, *in the dance studio,* not as a watered-down professional form, but as an unashamed, purely human activity existing in its own right, for its specific needs, and thereby creating its own forms and techniques.

In our culture the Dance has been glamorized and professionalized and made almost sterile in the process, by being placed, along with music and painting, in museums, recital halls, cinema, radio, books, — and now television — and something ONLY to *see,* rather than to *do* or as something to do *lamely.*

As a result, the parent and child have taken a humble and demeaned place. Most parents to-day — even the most progressive — *apologize* when they register their children: "I know my child is no Pavlowa", or, "I know she's not very good at it, but she does love it so", etc. It is a sad comment on our society when the person feels he is overstepping his bounds when all he wants to do is to dance. Even worse than this, is the attitude expressed by the parents — and their number is legion — who say, "I know all this about rhythm, and body foundation work, and creative dance, but when will my child be ready to *really* dance?"

The teacher of vision who believes in the re-integration of theatre dance with life in its many ramifications, and of life with Dance, has an enormous task to-day of taking the Dance out of the *limitations* of the professional sphere and *releasing* it for *utilization.* And then what rich fields open up in education, in physical and mental therapy, in social adjustment, in the life of every day, whereby both the student and the profession have so much to gain.

This process of re-orientation is not easy since the dance teacher has the problem of finding peace for herself, for the child, and for the parent, between the two warring factors of the natural function of Dance and Western theatrical Dance; between the beautiful skilled movement of the artist of Dance— truly most wondrous — and the strangely bouncing body of the child as she twists and turns her little arms propelling herself through Space.

*

The next article in this series by Miss Evan will appear in the MAY, 1949 issue of DANCE Magazine.

Aurora Arriaza — An Autobiography

continued from page 30

resume my dancing career, interrupted by my marriage. After settling all the financial affairs contingent upon the separation and the establishment of a fund for the education of my son, I placed him in one of the finest schools I could find in Paris. Then I returned to my native country Spain and there I began to organize a troupe of young Spanish dancers to tour the World and to try to recoup my fortunes.

When I arrived in Madrid I went to live in a residential hotel. At that time there were many foreign engineers working in Madrid, and as I spoke six languages, and was overheard speaking to each (foreigner) in his own tongue, it inspired the suspicions of certain imaginative busybodies in the hotel. One night when my Mother's cousin and his wife came to take me to the Opera, I came down to dinner dressed with many of my jewels, which I had managed to save. One of the waiters leaned over me and whispered that I was being taken for a spy and that some residents had spoken to the management about me. Had I stayed longer in that hotel, I would have been asked to move!

Shortly thereafter I left for Seville in search of girls for the kind of troupe I wanted to form. There I saw my good friend, Maestro *Otero,* who was kind enough to accompany me everywhere in the provinces and help me to select the best talent available.

In Madrid I had become friendly with the famous *Nina de los Peines,* the famous flamenco singer, whose songs are known throughout the world, wherever people can hear her recorded songs.

Afterward I went to Granada, where I spent some time studying with the famous gypsy dancers of the time, *La Titana, La Macarena, La Malaga and La Juana.* From them I learned many new flamenco steps which in turn I rearranged for group ballets and which I taught to the troupe I had now formed.

To form the troupe was not an easy task. I spent nearly three months between Sevilla and Granada interviewing the most famous teachers in both cities, and innumerable dancers. As most of the girls came from poor homes, the mothers were very unworldly and did not want their girls to travel unless they accompanied them. It was obvious that I could not take with me seven girls and seven mothers on a world tour; the traveling cost would have been prohibitive, to say nothing of the inevitable temperamental rivalries between the mothers. Some of them said they had heard I might take the troupe to Russia. *They understood that live bears and wolves roamed the streets and that it was so cold that people had to wear masks. I was quite a legend in Granada and Sevilla as a result of my auditioning of dancers, it seems.*

Finally I managed to select seven capable girls, among them my dear sister Emerita, a fine dancer, now retired and living in Argentina. I took the troupe to Paris first, where after a few months of rehearsal, I considered them ready for concert. I called this company *Las Bellas de Sevilla,* and I engaged Marinelli to act as my representative. He was then a famous booking agent and had world-wide connections.

We played the principal cities of Europe to great acclaim, *except in Russia, where I was not particularly anxious to return, as I had no desire to meet society friends of my past now that I was divorced from my past.*

We played ten weeks at the Empire Theatre in London and toured all the British provinces. In London it was with great joy that I visited my son who was attending school

there.

Once we were booked to play Messina and thereby hangs a tale. It was apparently not our time to die. Except for poor Lola. She was one of our girls who preceded the troupe by a week or so to Messina where she had relatives whom she wished to see. Inasmuch as the others were in no hurry, we took a later boat from Barcelona. Alas for Lola and the many other thousands of unfortunate souls who perished in one of the most terrible earthquakes of modern times. This dreadful occurence was only a few days before we were scheduled to arrive there and our boat was turned back at another Italian port where we had stopped. *We heard that the entire city of Messina had been engulfed.*

But in spite of this tragedy, we managed to go on with a replacement and to extract much happiness and fun on our way. Finally we were booked to appear with a famous circus in South Africa, where we stayed six months. There my sister Emerita married a wealthy circus man. After that venture, we returned to Europe.

After four years of incessant travel, the girls, not to speak of myself, began to long for Spain and home, so I canceled a number of booked dates and disbanded the troupe. Some time afterward, having had more leisure and society than I needed, I decided that a sister Spanish act would be easier and more gainful than a whole company, but of course, what dancer doesn't have the urge to travel with nothing less than a huge company once in a while?

A dancer named Carmen, whom I found through Otero, became my new partner and 'sister'. With our sister act we successfully toured Germany.

JOURNEY TO AMERICA

Marinelli, in collaboration with William Morris, offered us a contract for America in a few months. We were to open at the Victoria Theatre, which was then (1905) in Times Square and owned by Oscar Hammerstein. As soon as we landed we were received at the pier by two representatives of the Marinelli office, taken to a Hotel and asked *never to appear in public without veils!* These two men were with us continually from the moment we went down to breakfast until we retired. They accompanied us wherever we went, to meals, the theatre, to the shops. We were instructed to speak to no one, particularly not to reporters. It was quite funny at first, but it got to be a bore. We simply could not understand the purpose of this foolishness.

New York seemed to love us and cheered our dancing. Finally, we accidentally discovered that *Oscar Hammerstein* (master mind that he was) had advertised us both as the Original Carmencita! She was the famous dancer who in the 90's had achieved the greatest success that a Spanish dancer ever had in America. Sargent had painted her. Society had honored her and she had every gratification to be achieved from her notoriety.

★

to be CONCLUDED in the April issue

★

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The Dancer's BOOKSHELF

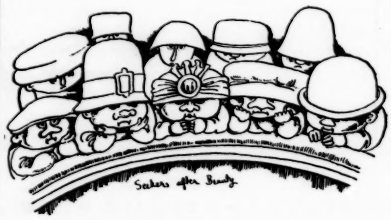
THE FOLK DANCE LIBRARY
by Anne Schley Duggan, Jeanette Schlottman, and Abbie Rutledge
published by A. S. Barnes and Company, New York, N. Y., 1948—in 5 volumes

*

v. 1—The Teaching of Folk Dance	$3.00
2—Folk Dances of Scandinavia	3.00
3—Folk Dances of European Countries	3.00
4—Folk Dances of the British Isles	3.00
5—Folk Dances of the United States and Mexico	3.00

*

The first of these five volumes **"The Teaching of Folk Dance"** is an outstanding contribution to the literature of pedagogy in dance. A text for the folk dance director, and for the student of physical education has long been needed. It is, in fact, unfortunate that it has been so long delayed. This writer happens to know of at least one excellent master's thesis with almost identical content which has been gathering dust since 1935. **There is no way of knowing how much the folk dance movement in this country would have benefited but it is certain that now it will gain from having this fine teaching manual.**



"Seekers After Beauty" an impression of gallery ballet audience by author-dancer William Chappell in his book "Studies in Ballet".

In spite of its general superiority, there are certain minor weaknesses in volume one. The greatest is perhaps its stilted literary style. Since there are so many folk dancers who are ordinary folks and not necessarily college graduates it is unfortunate that the language could not be simpler. As it is, people outside the teaching profession may find it tough going. For example, the first two sentences contain the following five dollar words: **definitive—preclude—clarifications—indigenous—perpetuated.**

The generalizations concerning folk dance origins are also apt to be a bit difficult except for the advanced student of dance history. However, specific backgrounds of specific dances are excellent in this and also in the other volumes. The objectives in Chapter 2 of volume I are an especially fine piece of work and the methods in Chapter 3 are generally useful. The pronunciation key is needed and is thorough and accurate. There is one in each volume.

As always in a work of this scope, some statements are open to question. The one on page 22 that "no one can create a folk or national dance" is a case in point. The authors are trying to emphasize that folk arts generally grow out of group participation. This is true, but it is equally true that what comes to be a traditional song or dance may have been invented by an individual in a form similar to other folk material and eventually widely accepted.

The other four volumes contain chiefly **dance descriptions with simple piano accompaniments, background information and some costume illustration.** These are all good; the descriptions, particularly, deserve praise. They are so written that a person who has never done or even seen a dance can reconstruct and perform it as it should be done.

Furthermore, the collection is a comprehensive one, including the dances, both American and foreign, which are most demanded by folk dance groups and most enjoyed all over the country. In the first part of each volume a glossary of steps and figures is included.

Illustrations both of the group formations and of the relationship between a man and a woman dancing as a couple are also a splendid contribution. However, if instead of using a circle for a girl and a square for a man, a triangle and a rounded triangle had been used, it would indicate the facing so that an arrow could be reserved for direction of travel exclusively. This seems a minor detail, but when students try recording dances for themselves, the simpler the device and the more foolproof, the better.

Design for a ballet with harlequins — an impression by William Chappell from the "Studies in Ballet".

The division of American dances into squares, rounds and longways dances leaves out **the running set,** a conspicuous omission. The running set is similar to a square dance but it is done in round formation with odd couples moving up. It is unique and should have been recorded.

All in all, the five volumes are a significant contribution to the literature of folk dance, which is still meagre. **The book on teaching is, I think, the most important and valuable.**

No library should be without this collection.

Mary Jane Hungerford, Ph.D.

Costume plate from volume 3 of the Folk Dance Library of Swiss dancers in the Weggis Dance.

STUDIES IN BALLET
by William Chappell
published by John Lehmann, London, 15s.

An air of excitement and argument pervades "Studies in Ballet," oddly familiar to those who have lived in the special, walled and secret kingdom of a ballet company. Only a ballet dancer could have written these studies. Since supreme articulation is given to few ballet dancers, the greater the event when such a book appears.

The author is **William Chappell,** an English dancer who has partnered such ballerinas as **Karsavina, Fonteyn, Lopokova, Markova, Argyle** and others. His epoch in ballet begins with the late **Diaghilev** period and is interrupted only during the War years, which he spent, one of the human atoms in the North African theatre of war.

Personally, this reviewer enjoys prejudice in a writer; it so colours an outlook, so **flavours** a literary document. Chappell wastes no time in informing the reader that he **is** prejudiced. **In the ballet world you can enjoy a prejudice in two ways: you can share it, or you can blow your top arguing about it.** In "Studies in Ballet," there is ample scope for both.

The author has painstakingly designed the chapters of his book with the art of a man composing a score for opera: **the overture begins with the disembowelling of the critics;** the sensitive opening chapters on choreography and scenarios have the Who Done It quality of a master detective story. In one chapter the author propounds a theme for a ballet based on the symbolic harlequin character, in which every character in the ballet is a harlequin: **confusion, turmoil and hollow mirth!**

Chappell is not only a dancer; he is a skilled designer and artist and the book is a testament

Then

MARILYN MILLER, born in Memphis in 1899, made her first stage appearance with her parents at the age of four. She studied ballet in New York with Ivan Tarasov. Her first Broadway legit production was "Passing Show of 1914". In 1920, Miss Miller was swept to fame in "Sally" after appearing in the 1918 Ziegfeld Follies. Thence to "Peter Pan", "Sunny", "Rosalie", "As Thousands Cheer". Marilyn Miller was one of the great stars of the great and glamorous Ziegfeld era.

SHE DANCED IN CAPEZIOS

Now

KATHRYN LEE was born in Denison, Texas on the fabled Red River. In 1941, J. J. Shubert saw her in a Fort Worth operetta and signed her to dance in "The Merry Widow". After a scholarship at The School of the American Ballet, she joined Vincent Youman's "Ballet Revue", thence to the Radio City Music Hall as featured dancer, followed by Olsen and Johnson's "Laughing Room Only". From Leonide Massine's "Ballet Russe Highlights", Miss Lee joined "Are You With It". Oscar Hammerstein tagged her for the Theatre Guild's "Allegro". Today, after NBC and CBS Television appearance, Kathryn Lee, in the current hit musical, "As The Girls Go", is one of Broadway's brightest stars.

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to his feeling for ballet design. If its many drawings do not put ideas into the heads of less gifted people who are earnestly looking for motifs, designs and whatnots for concert and theatre, it is because they do not use their eyes. A macabre delight is the one in particular on page 112 which **visualizes the swallowing whole of bodies of dancers into the limitless Maw of the Public.**

Chapters on costume and ballet design, on the author's special prejudices for a trio of ballerinas (Karsavina, Fonteyn, Argyle), his chapters on the very personal life of the dancer in the classroom and on the stage (how does he state it: **"I have suffered in ballet class under Rambert, etc."**), a bitterly humorous appraisal of both ballet public and critic, the gallery of photographs of dancers and choreographers, some of them never before published anywhere, will prove an adventure for the reader willing to get acquainted with "Studies in Ballet."

STUDIES IN BALLET can be obtained by writing to DANCE MAGAZINE for particulars.

Helen Dzhermolinska

THE STORY OF SWAN LAKE
(The ballet Lac des Cygnes)
told by E. G. Derrington
St. Clements Press Ltd., London

In **E. G. Derrington,** who embroiders this grand old tale, and in **W. G. Raffé,** who edits and comments upon it, we may well have the **Grimm Brothers of ballet,** for nothing in this shape on the fairy tale ballets has yet been invented to match it.

Mr. Derrington's fantasy, based on the Swan Lake ballet, is a piece of fiction spiked with dialogue (sometimes curiously naive) and action. It sees Prince Siegfried from his 21st birthday celebration in the castle grounds of a small German principality though his meeting with the enchanted bird-woman, Odette, to his eventual union with her over the vile enchantments of Redbeard, the magician.

Addiction to fairy tales being not limited to children, this is good fare for whatever age you are. We savoured as much **the commentary of Mr. Raffé on the probable origins of the story in the mysteries of the ancient world and its folk lore as we did the fairy tale,** not to mention a comprehensive account of Swan Lake as an event in ballet history and its many landmarks.

The booklet is enhanced by 12 full page plates of the International Ballet in performance of the Swan Lake ballet and a cover in colour of Mona Inglesby as the Swan Queen.

Helen Dzhermolinska

★

THE DANCE:
Its Origin, Psychology and Philosophy
by Dr. John H. Manas,
Published by the Pythagorian Society, New York

Sometimes it needs a layman to throw a light on the thing that bothers us in the professional world to distraction, that we all know SO much about, that we constantly forget what it is all about. We are talking about the Dance, of course.

Dr. Manas of the Pythagorean Society treats dance as a philosophic and psychologic phenomenon, and not as a thing which is used to bring in the bread and butter—or how to do twice as many pirouettes as the next dancer.

In her foreword to the booklet, **Ruth St. Denis** has this to say:

"His book stimulates me and I am sure it will stimulate others to take the dance, not as mere entertainment or mere aesthetics, but as **a phenomenon of life which contains tremendous value for civilization. . . .**"

The booklet concerns itself briefly with the antiquities of dance, the ancient recorded dances compared with their contemporary aspects in folk dance, with the spiritual interpretation of dance as a phenomenon, even advice as to when not dance.

In his ten rules for good dancing he states: ". . . (dance) is **rather a pleasant occupation and a delightful diversion than an arduous exertion . . .**" a statement which can give professional dancers something to think about—under the subject: Things I Never Knew 'Till Now.

Dr. Manas also states:

". . . dancers must be congenial mentally and emotionally . . ."

Bully for **that** thought.

This booklet is illustrated by a number of ancient and modern Greek dances and sells for $.50. It is sold by the Pythagorean Society.

Helen Dzhermolinska

letters to the editor *continued*

covers.

With hearty wishes for the best of futures,

Cordially yours,
Eleanore Flaig,
Indianapolis, Ind.

★

. . . While my interest in dance and dancing is limited to a few steps occasionally on the dance floor, I do enjoy tremendously your magazine and your editorials. I especially like the editorial in the January issue, which I have torn out and which I intend to keep.

With belated New Year's wishes to you, and the staff,

Yours very sincerely,
Joseph Morton,
New York City

★

. . . BRAVO for your two wonderful recent editorials in DANCE! Especially the December issue. With thanks, and sincerely,

Lisan Kay,
New York City

★

. . . Your fine magazine is certainly enjoyed in our home. My 11 year old daughter is an ardent (and, I might add, talented) ballet student and we are both balletomanes.

I am looking forward especially to an article on that delightful and versatile dancer, John Kriza. He is our favorite.

Very truly yours,
Mrs. John Corbus,
Groton, Conn.

★

Continued from page 10

a two-part study of the plight of the D.P.'s in 1938 and 1948. For the first part, Miss Delakova devised a flight duet of more violence than distinction, and for the second, Mr. Berk contributed a nicely understated sketch of four women enduring the deadly monotony of a D.P. Camp. The metronome-like accompaniment used for this would have been even more effective if it had been punctuated occasionally by stretches of silence.

★

Want to learn how to succeed in the concert world? Ask Valerie Bettis. She has the answer. For something like seven years Miss Bettis has been giving concerts to the pleasure of audiences and critics alike. But she hasn't been exactly swathed in mink as a result.

Then Broadway and Miss Bettis discovered each other through a leading dancing role in the hit musical, INSIDE U.S.A., and before long, she was the new "find" — with her private doings in LIFE Magazine and her feet in a fashion magazine.

And so, when Miss Bettis made her annual "Y" sortie on January 23, she had to give not one, but two concerts, and both to standing room houses. The moral of the story is that *even if you're a gifted dancer like Valerie Bettis, it still pays to advertise, and Broadway is a good place to do it.*

The concert consisted of familiar selections from Miss Bettis's concert repertoire and a stunning performance of the new group piece, *AS I LAY DYING*, which we discussed in detail last month after its premiere.

Of the earlier solos, we still find the incantation, . . . *AND THE EARTH SHALL BEAR AGAIN*, an *eminently satisfying work.* It has an absorbed, somewhat impersonal quality and a feeling of dedication that Miss Bettis has been able to duplicate only in THE DESPERATE HEART and YERMA (both of which did not appear on this program).

Miss Bettis has turned her own solo, RONDEL FOR A YOUNG GIRL, over to *Susan Scott* with pleasing effect. While Miss Scott lacks her mentor's will-o'-the-wisp fleetness, she brought a sweet, fresh quality to the role.

Last month, when we saw *Beverly Bozeman* for the first time in AS I LAY DYING, we sat up and took notice. And when, in this concert, she performed Miss Bettis's former role in the duet, IN TRANSIT, we sat further up and took more notice. Miss Bozeman has many of the electrifying qualities that we always thought special to Valerie Bettis, There's a similar temperament — the same devilishness — the same speed and fire — the same projection — the same strong, sure technical equipment. In this mad jazz duet she completely eclipsed *Duncan Noble*, who is no mean dancer in his own right. Of course, whether she possesses range or any appreciable amount of emotional depth is not apparent from the roles she has assumed thus

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far. But we're certainly looking forward to seeing more of Beverly Bozeman.

When we first saw the Faulkner-inspired AS I LAY DYING, we had a vague feeling that it might be a bit too long, but upon second viewing, we realize that *what we had mistaken for length was merely our own inability to maintain the attention span required by the rich and varied fabric of this beautiful theatre work.* This time, with the identity of the characters, the meaning of the dialogue, and the other story details out of the way, we found AS I LAY DYING justly proportioned and not one whit too long. It has the well measured pace of a big work of art. The action builds carefully to a powerful, well planned climax and then unwinds steadily in a similar pace, instead of dropping off suddenly into sheer nothingness, as so many contemporary works do. This pyramid-like structure is essential for a smooth give-and-take between words, dramatic movement, dance movement, music, and silence.

As a matter of fact, the amount of fine creative effort lavished upon this new work made the other numbers on the program seem rather puny by comparison. This was especially true of Miss Bettis' satiric solo, THEATRICS, which has just about outworn its welcome.

★

Jean Erdman and her Company have been appearing on variety concert programs for so long that it was especially good to see them in a concert all their own on January 23 at the Hunter College Playhouse. And it was on the whole a satisfying experience with three of Miss Erdman's most arresting works (HAMADRYAD, OPHELIA, and DAUGHTERS OF THE LONESOME ISLE), a brace of other familiar numbers, and an inspired new group work called THE PERILOUS CHAPEL.

Miss Erdman has been diligently at work during the past few years developing a personal movement style. Her dancing is fluid, at times delicate, with a predilection for line and form as opposed to purely emotional and dramatic content.

But she has yet to communicate that quality to the members of her company. They insisted upon going along in their own earnest but stolid way and certainly did not, for example, bring out the sparkle inherent in . . . AND A GIGUE (Scarlatti) and the light-footed whimsy of SEA DEEP (whose new score by Bernardo Segall is a decided improvement over the original one by Lionel Novak).

Only in the new work, THE PERILOUS CHAPEL, did the group, which consisted of *Lillian Chasnoff, Ricki Fields, Jacqueline Hairston, Billie Kirpich,* and *Tao Strong* (minus Donald McKayle and Elizabeth Sherbon, who appeared in other works) seem to comprehend what Miss Erdman wanted of them. It was a lightness, a swiftness, a complete self-effacement.

THE PERILOUS CHAPEL has a Biblical program note which we did not find essential to our enjoyment of the work. Its beauty is visual and plastic. It is a non-objective painting set in motion. Yet it is in no sense merely derivative. It is the essence of non-objectivity presented in kinaesthetic terms.

There are constantly shifting group patterns that play against a ground of rich and changing colors. There is a fascinating suspended geometric decorated with colored discs (designed by Roxanne Marden). The solo figure (Miss Erdman) slips in and out of the intricacies of the geometric, and at one point, as if by some strange optical illusion, it seems to follow her as she progresses downstage. Toward the end of the dance, two ribbon-like forms, one looped and one straight, drop from above to alter the space still more. And most exciting of all, there is a vibrant score for cello, harp, and percussion written by Lou Harrison. We doubt if we have ever heard the harp used so imaginatively as Mr. Harrison does in this score. It is at times angelic, as one would expect a harp to be, and at times raucous and aggressive and almost percussive. It helps to make the score one of unusual vitality and an excellent match for the colorful doings on stage.

The Hawaiian dancer Nona Kapualilohia in MUUMUU (the armless and legless) a dance handed down to her by her great grandmother who danced it before her. Miss Kapualilohia is presently in America with her group.

NEW YORK CITY BALLET COMPANY
New York City Center
January 13-23, 1949

The New York City Ballet Company returned for ten performances at the New York City Center on January 13 through 16 and 20 through 23. In addition to selections from the repertoire presented earlier this season, there were three novelties.

Economy is a mighty dangerous reason for the revival of any theatrical work. Yet the fact that scenery and costumes were extant probably motivated the exhumation of *Antony Tudor's TIME TABLE,* first presented under

Paula Nelson dons a voluminous "Mother Hubbard" to portray a witty dance of the Hawaiian Islands.

the title DESPEDIDA by the American Ballet Caravan in 1941.

Since we saw the revival on opening night, we'll try to be more forbearing than usual and allow for certain first-performance imperfections like insufficient orchestral rehearsal of the music (Aaron Copland's MUSIC FOR THE THEATRE); a certain tentativeness on the part of most of the dancers (especially Walter Georgov and Jack Kauflin as the comic Marines); and the failure of the entire company, including musical director Leon Barzin, to coordinate music and movement with their usual high degree of sensitivity. These are flaws easily eliminated by further performance.

But are repeated performances of TIME TABLE worth the effort? Our guess is *"no"*, for the piece is little more than a coy forebear of Tudor's own PILLAR OF FIRE and Jerome Robbin's FANCY FREE.

It concerns a group of people awaiting a train at the end of the First World War. There is a girl bidding goodbye to her Marine; another one waiting for her returning soldier; a pair of high school lovers; and two marines with their "pick-ups".

In the poignant love duets between *Marie-Jeanne* and *Francisco Moncion* as the girl and her departing lover, one caught occasional glimpses of the Tudor who was to burst forth the following year with PILLAR OF FIRE. There were the ecstatic slow adagio passages, the plasticity and attention to dramatic detail. It was choreography and dance-acting of tenderness and poetry. But in his lighter group material Tudor was trapped by the kind of banality that often characterizes Massine's ballabiles. He adhered to the rhythmic structure of the music with little attention to its essential character. And the sequences of the

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two marines with their girls were a feeble preliminary outline for Robbins's brash and charmingly extrovert sailors in FANCY FREE. Only *Beatrice Tompkins* as one of the girls had the courage to add coherence and individuality to her sketchily constructed role.

James Stewart Morcom's railroad platform set and period costumes were conventional and a little on the pallid side — as was the whole ballet.

★

The happiest part of attending the premiere of a work like *Jerome Robbins's THE GUESTS* lies in the promise of what is to come as the ballet grows and develops in the hands of choreographer and dancers. For THE GUESTS has all the potentiality of a new born child — small and perfectly formed, but as yet not quite coordinated. And like any father, Mr. Robbins may well be proud of what he has brought forth. Even in its present state of newness it is a strategic addition to the New York City Ballet's repertoire because it embodies a quality conspicuously lacking in many of their works — that of *warmth, simple human warmth.*

THE GUESTS is a semi-abstract study of the bitter problem of social stratification and snobbery and its effect upon two young people. The problem is stated not with the dispassionateness of satire, but *with the closer concern of social commentary.*

It is a ballet of *belongers* and *non-belongers* — the *accepted* and the *not-accepted.* The accepted ones are identified by large gleaming *caste marks* on the center of their foreheads. *The outcasts wear none.* The whole is presided over by a social arbiter — symbol of the host — symbol of authority — a sort of masculine Mrs. Vanderbilt with a glistening caste mark instead of tiara and choker.

The structure of the ballet is simple and distinguished by a restful balance and unity. In the first section the situation is set by the entrances of ten accepted ones (the clique, as it were) and six unaccepted ones. They dance in two separate circles and bow frequently to the arbiter — all very formal, very social.

This is followed by a masking episode in which two of the uninvited ones obtain masks and melt into the clique. There is a lyric solo by one of the masked boys followed by an exquisitely danced solo by one of the masked girls, and a lovely duet for the two. Then comes the unmasking and discovery that, *tragedy of tragedies, an elect boy has fallen in love with a non-elect girl!*

They are separated by the ubiquitous arbiter and absorbed into their original groups, only to come together again. They try to achieve acceptance by either group — are rejected by both, and finally go forth together.

Like any good craftsman, Mr. Robbins has spent most of his time thus far on the idea-content and structure of his ballet, and he has received understanding support from Marc Blitzstein, whose musical score is ideally suited to Mr. Robbins's style. In the lyric middle section the music has a haunting, very young quality that is Blitzstein at his best. But surprisingly, (or perhaps not so, depending upon the method of composition) the thematic content of the music is weak at precisely the same point where the choreographic material is weak — in the opening section. Robbins has evidently not yet made up his mind what the prevailing tone of the introduction should be, and consequently the individual movements lack the decisiveness essential to the setting of the mood. This is particularly true of the patterns for the accepted ones.

The role of he arbiter, too, needs more work. Francisco Moncion tried earnestly to make it a strong dramatic factor, but he was given very little in the way of characteristic, leit motif (if need be) movement. For the most part he stood around like a haughty but handsome butler. *Nicholas Magellanes* and *Maria Tallchief* as the star-crossed pair, were happily cast (but then Miss Tallchief is happily cast in *anything*, and *they performed with a lovely, muted sadness.*

Now if some well heeled benefactor would happen along, *it would be nice to see this ballet performed in specially designed costumes,* instead of the little crimson practice dresses for the girls and tights and modified basque shirts for the boys. The social atmosphere of the ballet seems to call for some sort of jackets for the men and perhaps longer skirts for the women. It certainly deserves costuming, for THE GUESTS should remain in the repertoire for some time to come.

★

We looked forward eagerly to the restaging of *Merce Cunningham's THE SEASONS,* with a score by John Cage and scenery and costumes of Isamu Noguchi. For it was a strange and provocative work as presented last year by Ballet Society. But a crowded schedule prevented our seeing it. And so we'll defer our comments until the next season of the New York City Ballet Company which we hope will be very soon.

DORIS HERING

★

Brace of Musicals

Continued

use of choral group to complement the dance action. Whether or not this was intended as a satire, Mr. Champion still makes fine use of group effects and combines pantomime and movement well.

Among the other superior dance numbers are "I'm Not In Love", danced by **Gene Nelson, Tommy Morton** and **Bob Scheerer; Antoinette Guhlke's** and **Gene Nelson's** duet to "When Someone You Love Loves You"; **Bob Scheerer** and **Dorothy Babbs** in "Molly O'Reilly" and **Gene Nelson's** solo dance to "Who Hit Me?" Particularly fine performances were turned in by Mr. Nelson, a former skater with Sonja Henie's ice shows and by Bob Scheerer in his first Broadway appearance.

Gower Champion's choreographic efforts were aided no end by the smart and

Gene Nelson dances to the torch song sung by Yvonne Adair in the revue "Lend An Ear", the choreography of Gower Champion.

colourful costumes and simple, functional sets designed by Raoul Pene Du Bois. George Bauer and Dorothy Freitag, the duo pianists with the orchestra, added an informal, infectious note to the Charles Gaynor melodies.

Arthur Todd

★

"ALONG FIFTH AVENUE",
Broadhurst Theatre, New York
January 13th, 1949
Dances and musical number staged by Robert Sidney

This new revue, which quite often rambles rather far afield from its title, is in the tradition of "Make Mine Manhattan, and is similarly lacking in a unified point of view or approach. It is pleasant to report, however, that nearly all of its high spots happen to be the dance numbers.

"Along Fifth Avenue" marks the return to New York of ballerina **Viola Essen** after too long an absence. In her two chief numbers, "Skyscraper Blues" and "Challenge", she dances with considerable dynamic intensity and brilliance. Choreographically and thematically neither number is especially meritorious yet Miss Essen distinguishes both by her glamorous appearance and her smooth execution. **"Skyscraper Blues",** danced against one of Oliver Smith's most haunting sets, depicts a lonely girl left on the outside of life in the big city. **"Challenge"** is danced by **Viola Essen** and **Johnny Coy** in a wonderfully realistic set of an empty ballet studio. Here she shines in a series of brilliant ballet tours de force in competition to the nimble tapping of Johnny Coy. At its conclusion both dancers are doing straight hoofing.

The group numbers in this show do not come off as successfully. In at least three of these, dance director **Robert Sidney** repeats the use of groups of three dancers doing identical movements and this tends to become monotonous. Many of the patterns of these ensemble numbers lack

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"Friday Afternoon Dancing Class" from the revue "Lend An Ear", dances by Gower Champion. The boys: Gene Nelson, Bob Scheerer, Bob Herget, Tommy Morton. Center: Jenny Lou Law. The girls: Dorothy Babbs, A. Guhlke, N. Franklin and Lee Stacy.

linear direction nor do they employ space to the best advantage. In one scene, **"A Window On The Avenue"**, where the manniquins come to life, there is the kind of hip weaving that has been missing from Broadway since the days of burlesque shows.

The ensemble consists of fourteen dancers. Most noteworthy of this group is **Zachary Solov**, a really fine dancer, who is given almost no opportunity to display his very definite dance talents. The music by Gordon Jenkins and lyrics by Tom Adair are, for the most part, mediocre. Considerably more important are the stylishly colorful costumes by David Ffolkes and the Oliver Smith settings, two or three of which equal anything seen in the theatre this season. **Most of all, however, it's good to see Viola Essen dancing again.**

Arthur Todd

★

"ALL FOR LOVE",
Mark Hellinger Theatre, New York
January 22nd, 1949
Choreography and musical numbers staged by Eric Victor

One of the most costly revues to be offered on Broadway in many seasons, "All For Love" remains an almost **perfect example of the old adage "money isn't everything".** Though long on assorted dance talents — **Paul** and **Grace Hartman, Milada Mladova, June Graham, Richard D'Arcy, Peter Gladke** and **Patricia Weymore** — it is short on almost everything else but the sumptuous costumes designed by Billy Livingston. **Eric Victor** is credited with the choreography and there is an ensemble of fourteen dancers who, for some strange reason, are not even listed in the program. The two main dance numbers are **"Prodigal Daughter"** and **"The Big Four"**. The former is one of those fantasy ballets which pictures the change of a simple girl into a brassy, strip tease burlesque queen. Obvious rather than inspired, this ballet really has nothing new to say though its honky-tonk night club setting is one of the most effective in the show. Its two leading characters are danced quite handsomely, however, by June Graham and Richard D'Arcy while Milada Mladova is cast in a lesser role.

"The Big Four" starts out with a wonderfully promising idea which is a take-off of the works of four easily recognizable Broadway choreographers. Here the dancers are costumed to resemble characters from the works of **Agnes de Mille, Jerome Robbins, Helen Tamiris** and **Jack Cole.** The costumes are wonderfully accurate but much of the point of this piece is lost because none of the really essential choreographic characteristics of this group is either captured authentically or burlesqued successfully.

Ballerina **Milada Mladova** is at her best, dancing and decoratively, in **"Run To Me, My Love"**, the number in which neither she, **Peter Gladke**, nor the ensemble are given any program credit. The first act finale, somehow reminiscent of "Show Boat", and a winter sports scene number use the dancers to little effect on a revolving stage. One of the major disappointments of "All For Love" is that fact that never once do Paul and Grace Hartman perform one of their brightly satrical dance lampoons. Allan Roberts and Lester Lee didn't write any hit songs for this show. On the other hand, Edward Gilbert's settings are bright but undistinguished. "All For Love" is chiefly noteworthy for its collective array of dance talent and its opulent costumes. All that is lacking is something worthwhile to do.

Arthur Todd

★

VIA The GRAPEVINE

Continued

performances of their ballet to Ravel's Bolero, a smash hit there. It appears that the rights to Paris performances for the next three months have been bought and exclusively reserved by **Pilar Lopez**, who will appear with her company in Paris in March. Just a co-incidence, of course. . . . **Pauline Koner** is one of the artists slated to appear on the recital of **Theatre Dance** program in March; she will present a new solo work.

★

The whole **Sadler's Wells** ballet is immensely excited about its projected tour of the United States and Canada in the fall of this year. In many respects it will be the sternest test the dancers have ever faced because it is realized that in the United States they will be dancing before an audience that has high standards of comparison and a strong native ballet tradition of its own.

Latest report on the future of the **Royal Opera House, Covent Garden,** is that the Labour Government may take a long lease of the theatre instead of purchasing it compulsorily, as was previously expected.

Roland Petit's Ballets de Paris opened its first London season at the Prince Theatre in mid-February. The company included, besides **Petit, Nina Vyroubova, Renee Jeanmaire, Claudette Marchand, Vladimir Skouratoff, Gordon Hamilton** and **Serge Perrault.** Petit has done a new ballet based on the Carmen story for Jeanmaire.

Saddler's Wells revived **Ashton's** delightful **Wedding Bouquet,** the ballet with the **Gertrude Stein** commentary, on February 17. When **Apparitions** (similar in theme to Symphonie Fantastique) is revived in March, it will have new costumes and decors by Cecil Beaton. **Fonteyn** and **Helpmann** will appear in their original roles.

Vol. 3 of **Arnold Haskell's** yearly miscellany, **BALLET ANNUAL,** is just out and is the best one of the three, but still rather a patchwork. The field covered is mainly Anglo-French, although **Ann Barzel** contributes a valuable survey of ballet in America and there are comments and photographs of all the visitors to England during the year, such as **Dunham, Amaya, Markova** and **Dolin.**

Irene Lidova's pen portraits of the French dancers **Charrat, Jeanmaire, Babilee** and **Petit** are the most original contribution to the volume. **Michael Ayrton** writes an interesting appreciation of **Andre Derain,** but there are unfortunately no colour reproductions of his designs for ballet.

★

The **Original Ballet Russe** has concluded a six month tour of the Iberian Peninsula and its members have dispersed to holidays in Barcelona, Paris, Switzerland and Spain. The company visited small towns in Spain which have never before seen any ballet whatever. There is a **rumour** that the Franco government will sponsor a chain of ballet schools throughout Spain, to be directed by Col. de Basil of O.B.R. but no persons in high offices will admit any such thing.

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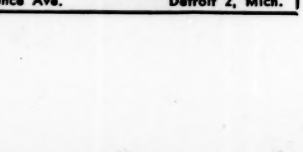

Tripolitoff and **Xenia Tripolitova** have left the company; it is foreseen that next season's recruits will probably come from the U.S.A.

*

Sybil Shearer presented Merce Cunningham in solo recital at the North Shore Country Day School in **Chicago** on February 3. The program was given especially for **The Rondo**, an organization of suburbanites whose intellectual and cultural horizons extend beyond the usual suburban horizon. Miss Shearer is one of the founders of the group. A feature of Cunningham's performance was a new dance, composed for him by Miss Shearer the night before the concert.

Danny Hoctor and **Betty Byrd** are currently dancing in the Chez Paree of Chicago . . . **Verna** and **Andre's** hand-lifts are a sensation at the Palmer House's Empire Room . . . **Carmen Guiterez**, one of Original Ballet Russe, is now **Susan Mahoney** of Finian's Rainbow, which has settled down to a long run in Chicago . . . **Romola James** is dance director for the Railroad Pageant being presented by the Burlington Railroad on the occasion of its 100th anniversary . . . The **Stone-Camryn** Ballet appeared February 24 in the Winter Carnival in St. Paul. Feature of the program was a Strauss ballet including dances to the Emperor Waltz, Tritsch-Tratsch Polka and Acceleration Waltz. Mr. Camryn and **Miriam de Mar** danced the leading roles.

*

The Revelation — A Short Story

Violinist **Isaac Stern** has not yet, at this writing, at least, seen wife **Nora Kaye** dance on the stage. In fact, last month, when the honeymooning pair was in Chicago, he had not seen her dance in any form or place whatever. He thought it might be a good idea to get his first view of the ballerina at work in performance movies taken by **Ann Barzel**, not only because he couldn't wait to see Nora dance, but because he thought it might be more interesting to experience it for the first time without the extraneous stimulus of music. Nora Kaye Stern thought it a good idea, because she wanted to be right on hand to see her husband's immediate reaction to her art.

So an evening of movies was arranged. The few people present waited with bated breath for Isaac's first words on seeing the great Nora Kaye in action. The first few feet of film unrolled in complete silence; then came the enthusiastic exclamation from Stern, **"Gee, these are clear pictures! What lens opening did you use?"**

But don't you Kaye fans worry, the camera technique talk didn't last long and soon Mr. Stern was making noises like an appreciative husband — even astute remarks about movement and gesture. After an evening of Pillar of Fire, Facsimile, Swan Lake, Gift of the Magi etc. he was heard complaining to his wife, **"Must** you embrace those young men in **every** ballet you dance?"

*

From **PARIS** we hear that **Lifar** has made his first personal appearance on the stage of the Paris Opera since the liberation, turning up suddenly in a performance of Lucifer, on February 2nd. This same night was that on which occurred the gala Paris debut of the new **Jose Greco** company, named **Ballets y Bailes de Espana.**

Strangely enough, the flood of Spanish dancers continues without abate. For the second time in a year **Carmen Amaya** has appeared in a season at the Theatre Champs Elysees. **Espanita Cortez**, who gave two concerts at the Marseilles Opera, conducted by Manuel Infante, will create a new ballet for "Tricorne" at the Opera Comique.

After Amaya, **Mariemma** accompanied by **Jose Toledano** and **Paco Fernandez** appeared at the Champs Elysees.

The opening night of the Jose Greco ballets in this same theatre was a full dress affair. The troupe remains for the entire month of February, giving two different programs. The ensemble is remarkable for homogeneity, execution and colouring. The second half of the program, which won the warmest applause from Paris, consists of the familiar formula used once by Argentinita, of little scenes set in a frame and sung, as well as danced. **Nila Amparo, Luis Olivares** and **Carola Goya** share the honours with **Greco** himself, and **Tere Maya** and **Juan Maya** (brother and sister) in their gypsy dances, brought down the house. Particularly lovely were the variations on Ravel's **Bolero**, the gypsy songs and dances at an Inn, **Cante Jondo**, to the music of Rafael Romero, and the varied **Goyescas** to the music of Granados, in which the whole troups takes part. The guitarists Mario-Escudero and Luis Heredia are first rate and a novel note comes with the woman who conducted the orchestra, Sra. Joaquina Marti.

Pilar Lopez is expected to appear in Paris for the first time with her new company sans Greco in March, at the Salle Pleyel, before going on tour into Switzerland, Belgium and Holland. She also has a South American tour in prospective.

Salvador Vargas, who danced at the Opera Comique this season in El Amor Brujo, is appearing at the night club "Le Boeuf sur le Toit" with another recent arrival from Spain, **Lola Christina.**

Katherine Dunham came back to Paris in February to give a new program in the Palais de Chaillot, once more open to the public now that UNO has returned to Lake Success.

Stage hands at the Paris Opera have apparently bowed to the inevitable, for **Serge Lifar** has just danced **Afternoon of a Faun**, following his appearance in the ballet Lucifer. The audience gave him an ovation.

One of the outstanding art events of Paris during the winter was the Exposition of the Dance at the Charpentier Gallery.

Argentine House in the Paris Cite Universitaire organized an interesting evening for the inauguration of its cultural center, which is under the direction of Pedro Madanes. Cecilia Ingeneiros of Argentina danced while 239 artists sketched her in competition, the prize for which is a trip to Argentina! This idea has already been carried out in Argentina and has proved so successful in Paris that it is now planned to hold a similar competition with one of the leading ballets as the subject, probably the Ballets de Paris of Roland Petit.

Prince A. Michaguine organized an evening of dancing recenty called **"To the Glory of the Waltz"**, in which **Nila Cirul** and **Oleg Sabline** danced waltzes of the different epochs in costumes of each period, while poems and songs relating to the waltz were recited and sung.

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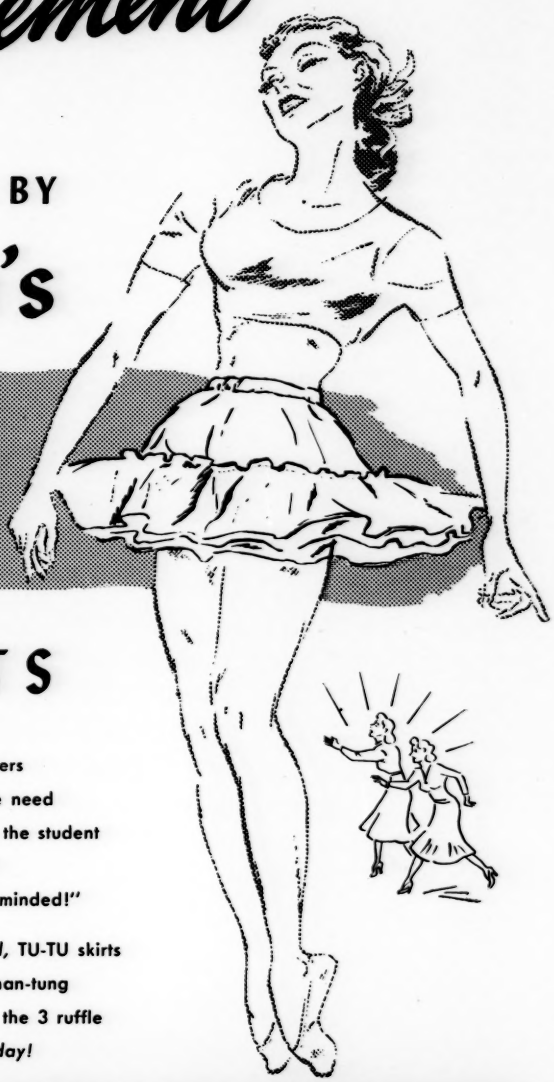

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